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ABSTRACT

This publication contains background reading material, photographs, sketches, and exercises to help elementary students study and compare objects and aspects of past and present life in the United States. The rationale for the approach underlying the publication is that by listening to folk songs and ballads or by talking with a senior citizen about past events, a child can come to understand that history is all around him. Students are involved in many activities. They study the characteristics of roof styles prevalent during colonial times and then go out into their community to photograph or make sketches of roofing on both old and new homes, study floor plans of colonial homes and contrast these with the layout of their own home to disucss differences in living styles, plan a Sunday meal for seven during the winter of 1798, and choose four streets in their town to write about and discuss why the street was so named and any pertinent historic anecdotes. Other areas and topics explored through the exercises include architectural decoration--colonial to Victorian, chairs, portraits and old snapshots, coins, stamps, quilts, flags, oral history, general stories, trains, and cars. Although intended for use by elementary students, the ideas in this resource can be adapted for secondary students. (Author/RM)

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A NEW LOOK AT HISTORY

by Mary Lohmann

A publication of the Old Lyme Bicentennial Commission

Lyme Historical Society
Old Lyme, Connecticut 06371

SP 008 817

George Washington on His Charger, watercolor, 1796. Painted by Hannah Fair.

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FOREWORD

The idea for A NEW LOOK AT HISTORY originated with Thomas McKay when he was director of the Lyme Historical Society and Mrs. John Crosby Brown was its president. Before Mr. McKay returned to his home state of Illinois to complete work on his Master's Degree, Mrs. Brown obtained an American Revolutionary Bicentennial Federal Grant, which was generously matched by the town of Old Lyme. The opportunity to develop Mr. McKay's outline and to design A NEW LOOK AT HISTORY was then given to me.

This book comprises a series of exercises. The exercises represent only one form of numerous possibilities. Someone else would have chosen different objects and other aspects of past and present life to study and compare. Here, the focus is on two separate activities: the practice of seeing and the sharing of others' experiences. When these two activities are combined, a child may discover that history is not always what happened in some other place or in some other time to some other person. Instead, each child can be helped to feel that he or she is part of the total history-making process.

Helping children realize that history is all round them —in their environment if they but look for it—is an exciting challenge. I designed the book to have a contemporary appearance. I used many photographs of older objects to underscore the **fact** that our past is still visible. I further intended that children, when working on their exercises, would-by whatever means-perceive rather than merely look.

I wish to thank the many friends who have advised and encouraged me in this effort. Most particularly I want to thank Mrs. Brown who, believing in the need for this book, fostered its growth and gave it its title.

Mary Lohmann
Old Lyme, 1975.

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Colonial waistecoat and jacket, 1750.

INTRODUCTION

Do you know that HISTORY is all around you?

It is in your house, your family, it is in the town where you live. It is a statue on the green, it is a picture of your great-great grandfather on the wall. It is in your books and your museums.

HISTORY is made up of everything that ever happened. Abraham Lincoln once said, "We cannot escape history".

Some happenings are EVENTS, like the landing on the moon, or Lindbergh's non-stop flight across the Atlantic in 1927, or a famous pianist playing at a concert, or the birth of a baby.

Scene from 1943 movie AIR RAID WARDENS. Comedians Laurel and Hardy in an old MODEL T Ford.

Bentwood rocker, circa 1860, designed and manufactured by Michael Thonet, an Austrian. It is one of the earliest examples of mass-produced furniture.

Some happenings are BUILT, like the first Model T Ford car, or a Thonet bentwood rocking chair.

Some happenings are WRITTEN or ORAL or DANCED or PHOTOGRAPHED or PAINTED or . . . it is endless! And these happenings give us books, recordings, spoken memories, movies, paintings, prints, prints of paintings . . . and on and on.

Isn't it true then, that HISTORY is made up of everything that ever happened?

Think about that.

Tombstone with carving of two stylized weeping willows, a popular symbol of grief.

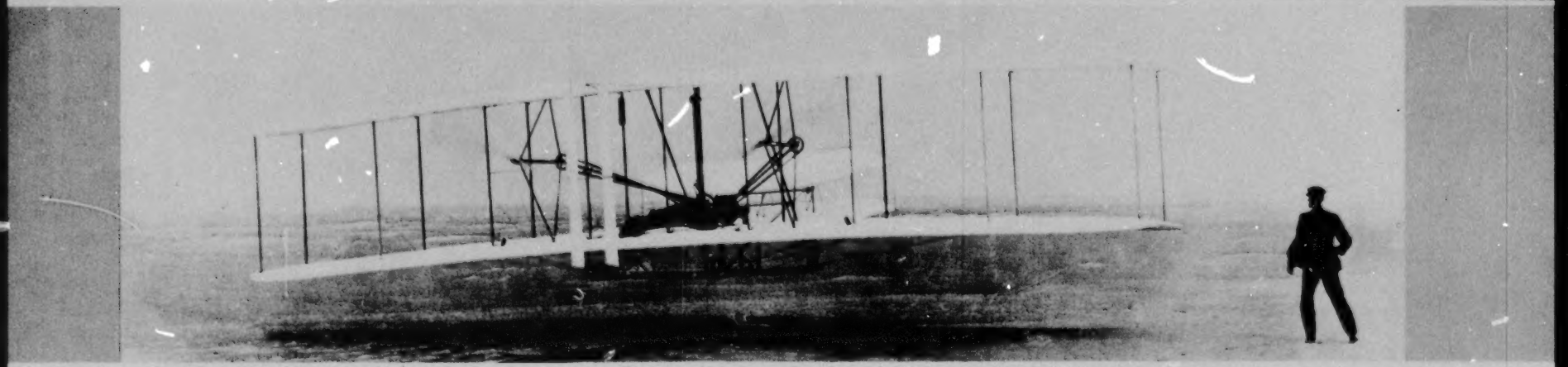
If HISTORY is made up of everything that ever happened, doesn't this mean that **you** are part of HISTORY? Of course, it does. You are similar to people of the past, and every day, in some way, you use something that comes from that past as well as something that is of today. You are part of everything that ever happened. When you know this, you begin to understand what HISTORY is all about.

For instance: You know what a sailboat is. Do you know what a dhow is?

Dhow.

A dhow is a single-masted sailing boat which has been used on the Indian Ocean for a thousand years. It was used in ancient times and it is used today. Does this seem unreal or remote to you?
It doesn't have to.
The next time you are on a sailboat, think of a sunbrowned man sailing his dhow. Perhaps it is stacked high with cloves from Zanzibar. The winds, the waters and a safe return are just as important to him in his early craft as to you in your modern one. You have much in common with an ancient sailor.

When you realize this, you have spanned centuries.



Historic moment, December, 1903, when the Wright brothers plane, Flyer, took off. It flew for seconds.

When you take a plane trip, think of the two Wright brothers whose box-shaped plane FLEW for the first time just a few feet above the ground. That was in 1903.
How exciting that must have been! Your flight is exciting too. Isn't there something similar about these experiences?

Now you are understanding HISTORY.

VIEW BEFORE ALTERATION

VIEW AFTER ALTERATION

Federal house, showing alterations popular in the 1870s. Can you see all the changes?

Think about how people lived in your town years ago—before you were born. What kinds of chairs and tables did they bring into their homes to use? What kinds of houses did they build? Very different from yours, or not so different?
Can you tell how old a house is by looking at it?

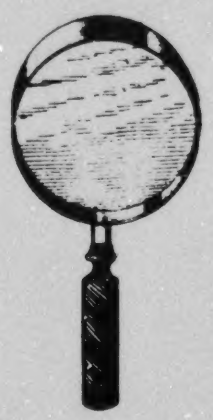
Let's pretend: There is a house you pass by which you admire. You think it is not very old, but it actually is. At one time a former owner remodelled it and made it look newer. When you have clues, such as knowing what shapes houses generally were at certain times in history, why chimneys in early New England houses came up at the center of the roof, what size the windows were—then it will be easier to guess the age of a house.

Everything has something to tell you.
Look at things. Ask. Compare.
You might discover a treasure. You might discover something that will become a treasure, for with time, it will become rare.

You will understand better what Abraham Lincoln meant when he said, "We cannot escape history".

You might even become a first rate historian!

ROOFS 1



Borrow or buy a MAGNIFYING GLASS if you do not have one already. You will find it helpful when you do some of the Exercises in this book.

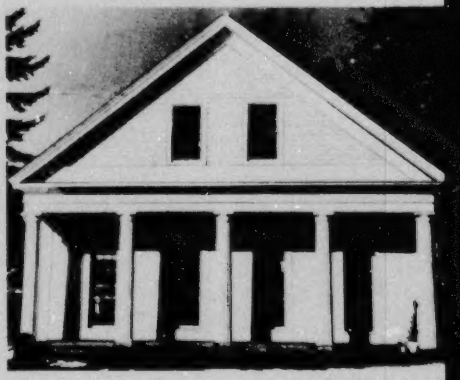
One way to guess the age of a house is to learn about ROOFS and their shapes.

The simplest, best known roof built in early New England was the GABLE. When more space was needed, a lean-to was placed against the rear wall of the house. It was then a LEAN-TO or SALTBOX house. SALTBOX because it resembled the salt container used at that time in all kitchens.

By the 1830s many GABLE roofed houses were built with the gable end facing the street. This made the house look something like a Greek temple, a look which was then becoming fashionable. Later, as the Victorian style came into use MANSARD roofs were built—named after a French architect, Monsieur Francois Mansart.

Sometimes it is hard to tell **just** from a roof shape whether or not a house is old. But careful looking may reveal wavy lines—a sag here and there, or a bulge. Then the building is revealing its age. It is telling you that time has changed and moved it. The structure has settled and heaved, shrunk and expanded. New England's extreme climates—from hot to cold—can make all of these things happen.

Saltbox.



Gable.

Mansard.

Hempstead House, New London, Connecticut, 1647. In 1678 an addition was built which can be seen by the slight break in the roofline. The chimney, originally at the end was then in the center.

Here are definitions of five roof styles that were built in years past and are still built today:

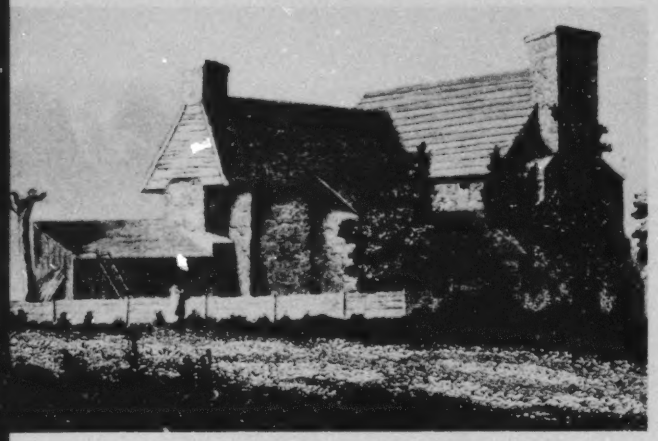
The GABLE roof has a single slope on two sides. It is sometimes called an A-shaped roof. Both slopes are of the same length and pitch. **Pitch** means the angle of the slope; it is said, 'that roof has a steep pitch'.

The LEAN-TO or SALTBOX roof starts out as a GABLE but one side has a longer slope. The longer slope sometimes has two different pitches, especially if the LEAN-TO was added at a later time.

The HIP roof has four sloping sides, one at each end as well as at front and rear. All four slopes have the same pitch. All slopes meet at the ridge which is the peak of the roof.

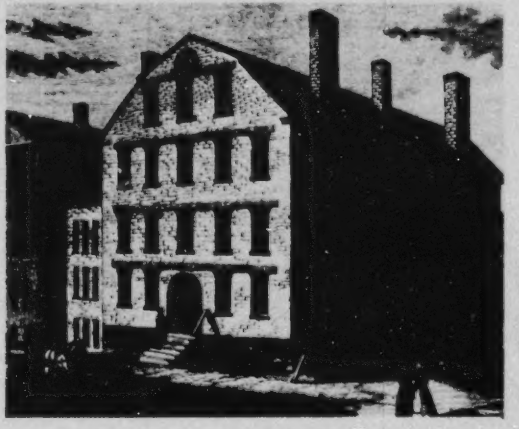
The GAMBREL roof has two slopes on two sides. It is built to give more headroom on the top floor. The lower slope is more steeply pitched and is usually longer than the upper slope.

The MANSARD roof has two slopes on all sides. The lower slopes are so steeply pitched they are almost vertical. They give full headroom on the top floor.



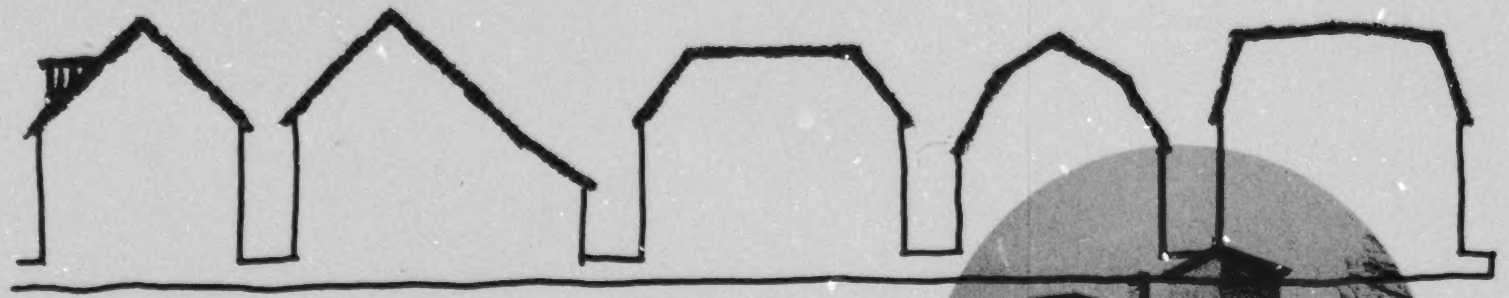
Whitfield House, Guilford, Connecticut, 1640. This is the oldest stone house in Connecticut.

Salt box.

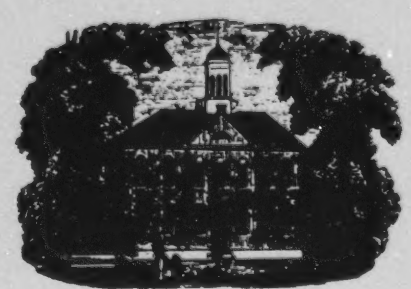


Gambrel roof, The Old Jail.

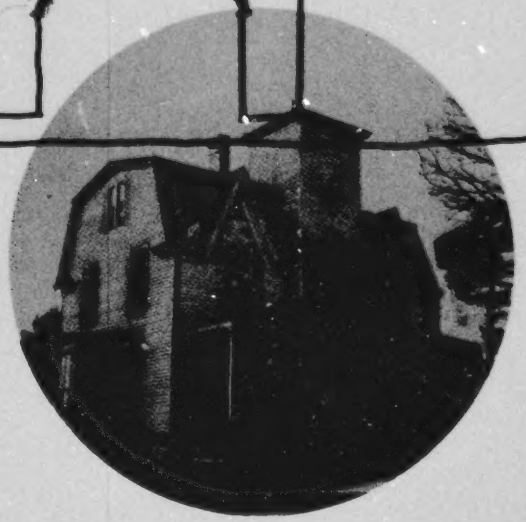
Gambrel roof, 1907 house.



Onto all of these shapes can be added the DORMER, a window with its own roof. It is placed vertically on a sloping roof.



Hip.

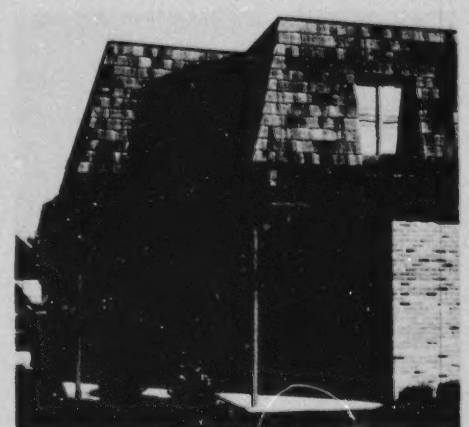


EXERCISE 1 In your town or neighboring towns, find two examples of each shape of roof described above. Find one that is on a building a hundred years old or more—the older the better—and find the same style of roof on a building no older than fifty years—the newer the better. The roof styles can be on any structure—a barn, church, house, store . . .

Use a sketch pad or camera to illustrate the best view of the roof shape. If you are making a sketch, keep it very simple; show with few lines where any doors and windows are placed on the ELEVATION of the building you are looking at. Look up the word **elevation** in the Glossary. You will need five pages. One page is for each two examples of a roof style. Label the style and give the street and town where the structure is located. On each page leave room for a short paragraph in which you will tell of any differences you have noticed, in use and appearance, between the older roof and the newer one.

There **are** differences. Can you detect some of them?

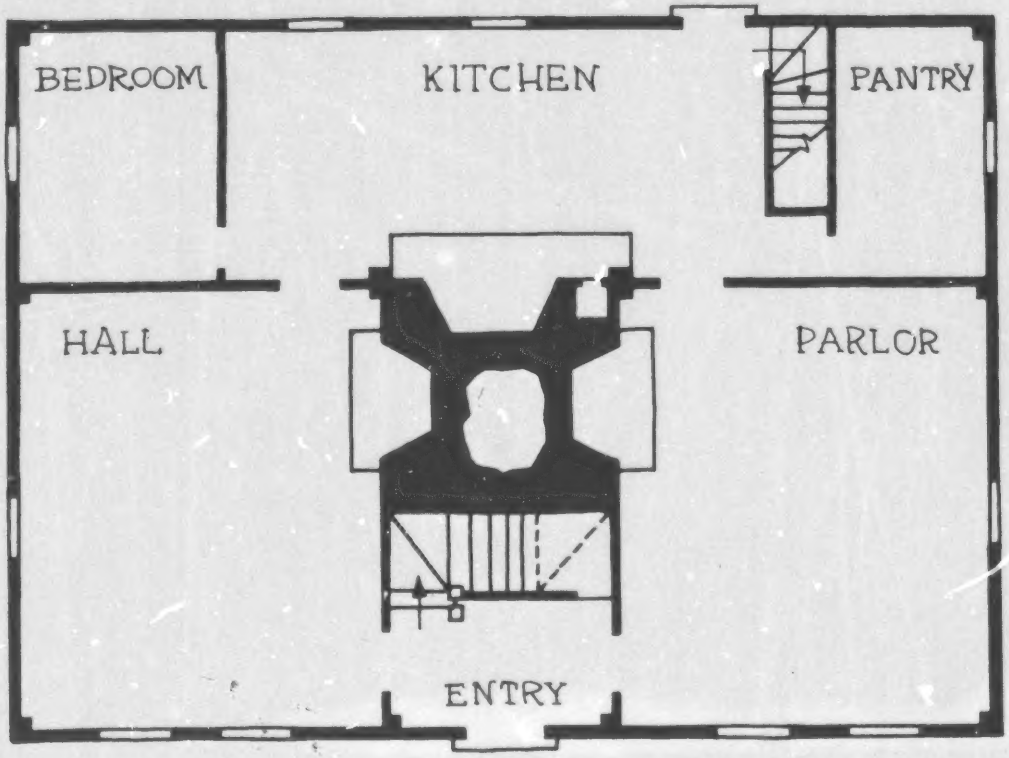
Mansard, 1870.



Modern mansard.

Here you see a FLOOR PLAN of an early New England house, CIRCA 1790. Look up the word **circa** in the Glossary. With its central stairway constructed against the chimney wall, this style of house was built for many years almost unchanged, especially in smaller towns and rural areas where changes came about more slowly.

The style pre-dates the American Revolution. It is called COLONIAL. Why? Because at that time our country was still a colony of Great Britain. As builders' skills improved, houses became less massive. Heavy oak, sometimes chestnut timbers, used to frame a house were a little less heavy. Builders learned that by placing a chimney at each end of the roof, the central hallway could be made larger, permitting a separate entry into each room. Despite these changes however, many people preferred the familiar plan of rooms built around a central chimney. So such houses continued to be built. The style is copied today, and we still call it COLONIAL.



Scale: 1/8" = 1' - 0"

You wonder—why should this concern you?

Look at the floor plan again. Think back two centuries ago. Try to imagine your family moving about in those rooms in the year 1790.
Think of household activities that took place then—spinning, sewing, keeping the fires going, making candles . . .
Perhaps you are living in a very old house now, with modern improvements. No longer do meals have to be prepared in a huge fireplace and no longer on cold nights are rooms freezing by the windows and warm only near the fire.

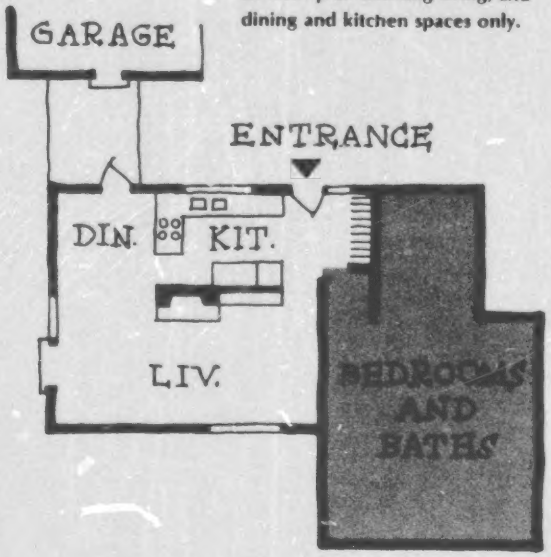
EXERCISE 2 You will need three sheets of paper, size 8½ inches by 11 inches.
One paper should be of light weight so as to see lines through it. On this paper carefully trace the FLOOR PLAN you see on page 13. Use a ruler or straight edge to follow the lines. Include the labels you see on this plan.

On the second paper you are going to draw the floor plan of the first floor of the house **you** live in. If you live on one floor, include only the living, dining, and kitchen areas. Study the drawing, lower left, on this page to see how you can do this. Your floor plan will be drawn so that each foot equals 1/8th of an inch. This means that **1 inch equals 8 feet.**

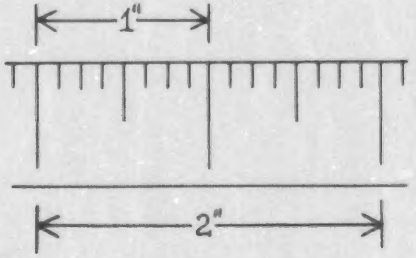
It will be helpful if you use graph paper and especially helpful if you use a paper with 1/8th inch squares. If you do not use graph paper, follow carefully the 1/8th inch marks on your ruler.

Draw your plan as simply as possible. Use approximate measurements. This means that if a room measures 9 feet and 4 inches wide by 13 feet and 6 inches long, make it 9 feet by 14 feet. On your drawing it will read 9'-0" x 14'-0" which is how a professional draftsman would mark it.

1st floor plan defining living, and dining and kitchen spaces only.



1 inch equals 8 feet.



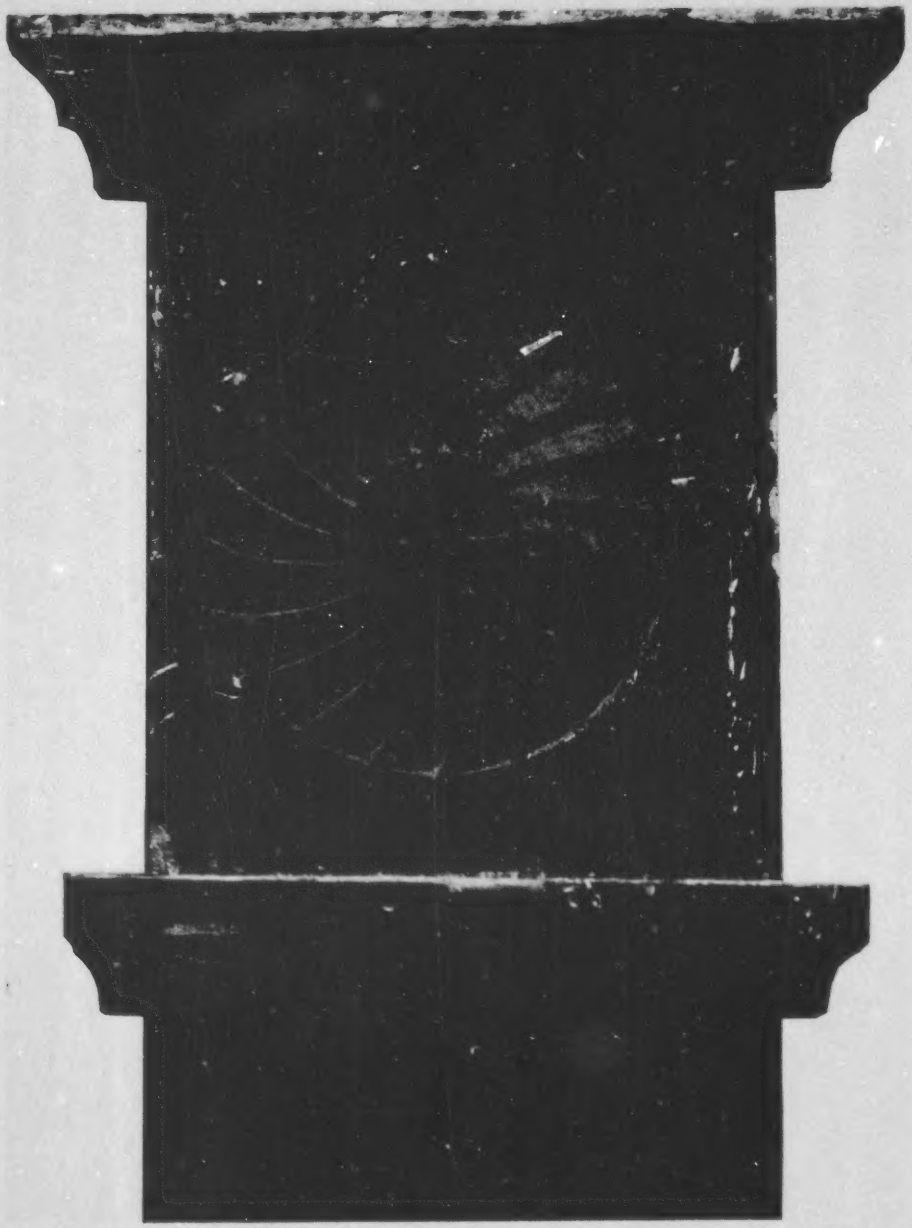
1872 wood engraving of house built in early 1700s. With the chimney at one end, such houses are sometimes called half-houses. A later addition would place the chimney in the center.

Fireplace scene in a house similar to the 18th century house shown here.

continued **EXERCISE 2** You have now become familiar with two floor plans. You have traced one from this book and you have made one of your house.

Pretend you and your family are living in the year 1790 in the house you have made the floor plan of, and which you see on page 13. Using a third paper, write about the differences between living then and the way you live now, in your present home. What about the differences in comfort and privacy?

What do you like about the 1790 house?
What do you like about the house you live in now?



Detail of hand carved ornament on a pilaster, one of two framing an early 18th century doorway.

Simple doorway on a 1776 house.

Small and plain, this gable-roofed structure was built in 1784 in the center of Litchfield, Connecticut, near the village green. It housed the first LAW SCHOOL in the country.

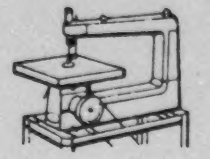
Up to 1800, the majority of buildings had little ARCHITECTURAL DECORATION on them.

In COLONIAL times, most buildings were plain, sometimes austere looking. Any decorations were hand carved—often with great skill.

After the Revolutionary War, a style of architecture called **Federal** developed. Delicate ornament began to appear inside buildings, especially houses, although not a great deal was to be seen on the exteriors.

Meeting House, 1770; Brooklyn, Connecticut.

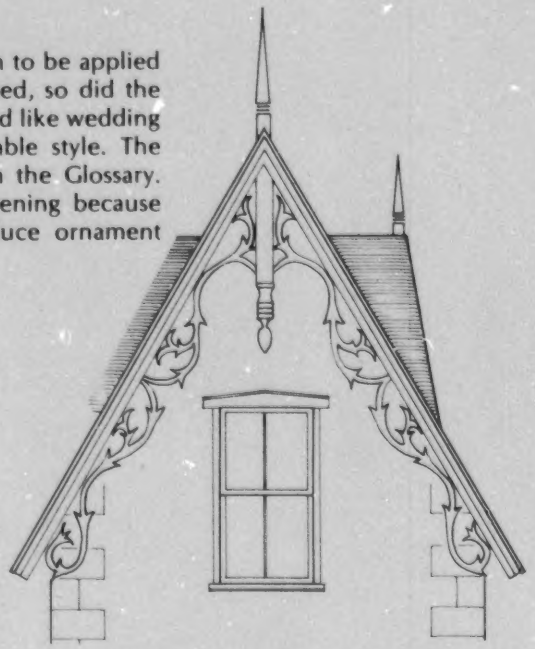
Then, by the middle of the 19th century, architectural ornament began to be applied in earnest, both inside and out. As the varieties of ornament increased, so did the amount of ornament. By 1880, some buildings were so laden they looked like wedding cakes. The word **gingerbread** also described the new and fashionable style. The VICTORIAN period had taken over. Look up the work **Victorian** in the Glossary. Architectural decorations were being mass-produced. This was happening because many well-designed tools had been invented which could reproduce ornament rapidly and in quantity.



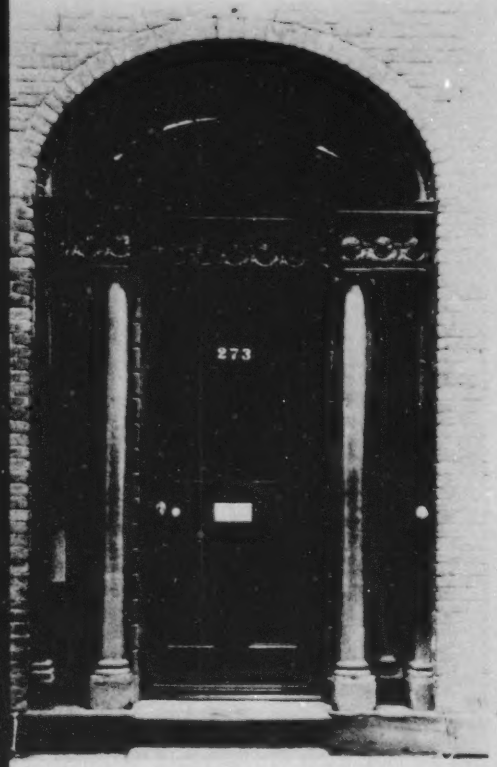
For instance, the **jig-saw** had been invented. It was the carpenter's delight. With ease he could make holes and scrolls with his saw and give wood the look of lace. The term 'Carpenter's Gothic' came about because the style reminded people of Gothic cathedrals in Europe where, long ago, stone also had been skillfully carved and it also reminded people of lace.

Metal, too, was shaped to resemble other materials. Ornate patterns, stamped onto metal sheets, made metal look like molded plaster or cut stone. Garden benches, wrought in iron, were disguised as seats made of twigs and branches.

People liked novelty.

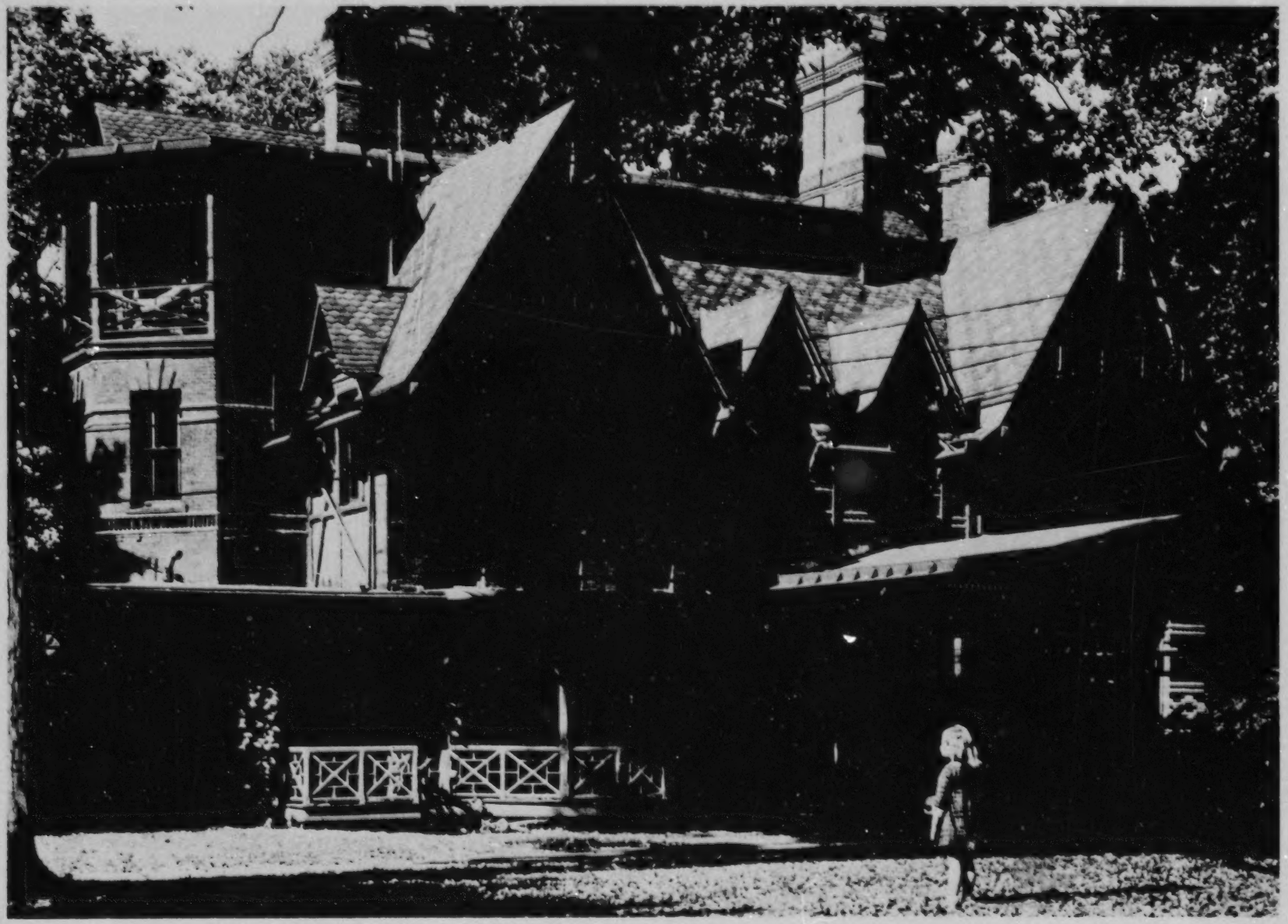


Detail of a bargeboard made with a jig-saw. A bargeboard is an edging on roof at the gable-end.



Imposing Victorian doorway.

In your town and the towns around you, there are buildings in the Victorian style, dating from the 1840s to the 1900s. Some are houses, others barns, stores, and churches. Around the doors, windows, and roof edges you will see architectural decoration. Some of it may remind you of lace, some of it gingerbread design. Most Victorian architectural decoration is worth the time it takes to discover. Discovering it can be fun.

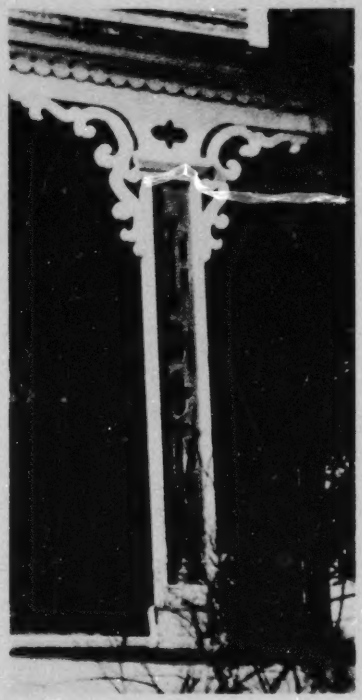


1873 Victorian house, Hartford, Connecticut. Built by Mark Twain, who wrote TOM SAWYER and HUCKLEBERRY FINN.

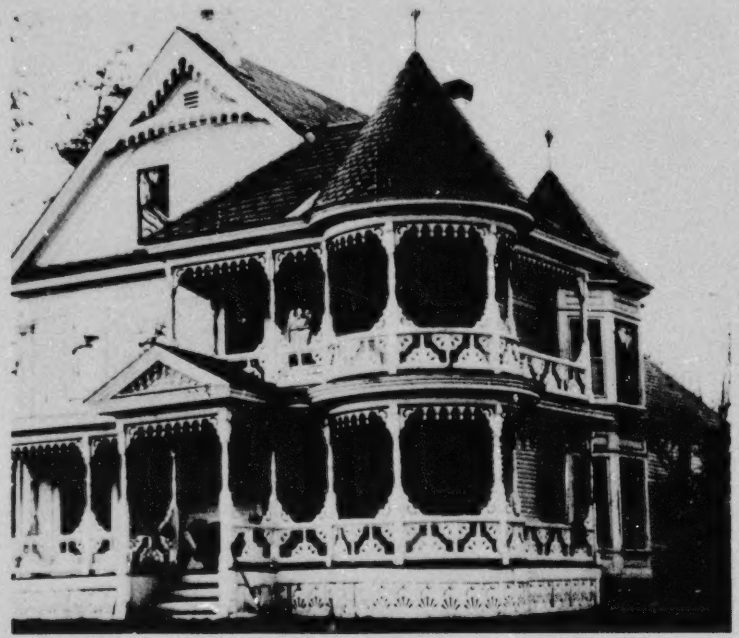
EXERCISE 3 Find three buildings in your town or in nearby towns which have VICTORIAN ARCHITECTURAL DECORATION somewhere on the buildings' exteriors.
Use paper and pencil or camera, or both, to record them.
Use one page to illustrate each building.

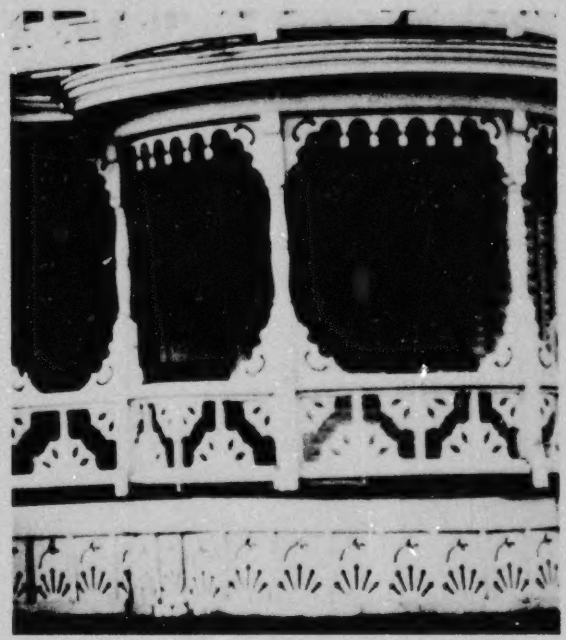
First, sketch or photograph a close-up or DETAIL of the decoration that interests you on each building. Look up the word **detail** in the Glossary. After you have this picture, add a second picture showing the whole structure, or as much of it as you can. Be sure to include the decoration you are interested in. If you are making a sketch, **keep your drawing simple.**
If the building is a private residence, it is a good idea to speak to the owners, asking if you may use their house as an example.
On each page with your two illustrations, describe in few words where the decoration is located on the building. Whenever possible, try to use the correct architectural words for the parts of the structure you are describing.
Tell where the building is located.

On a fourth page, in one brief paragraph explain how you feel about Victorian decoration and **why.**

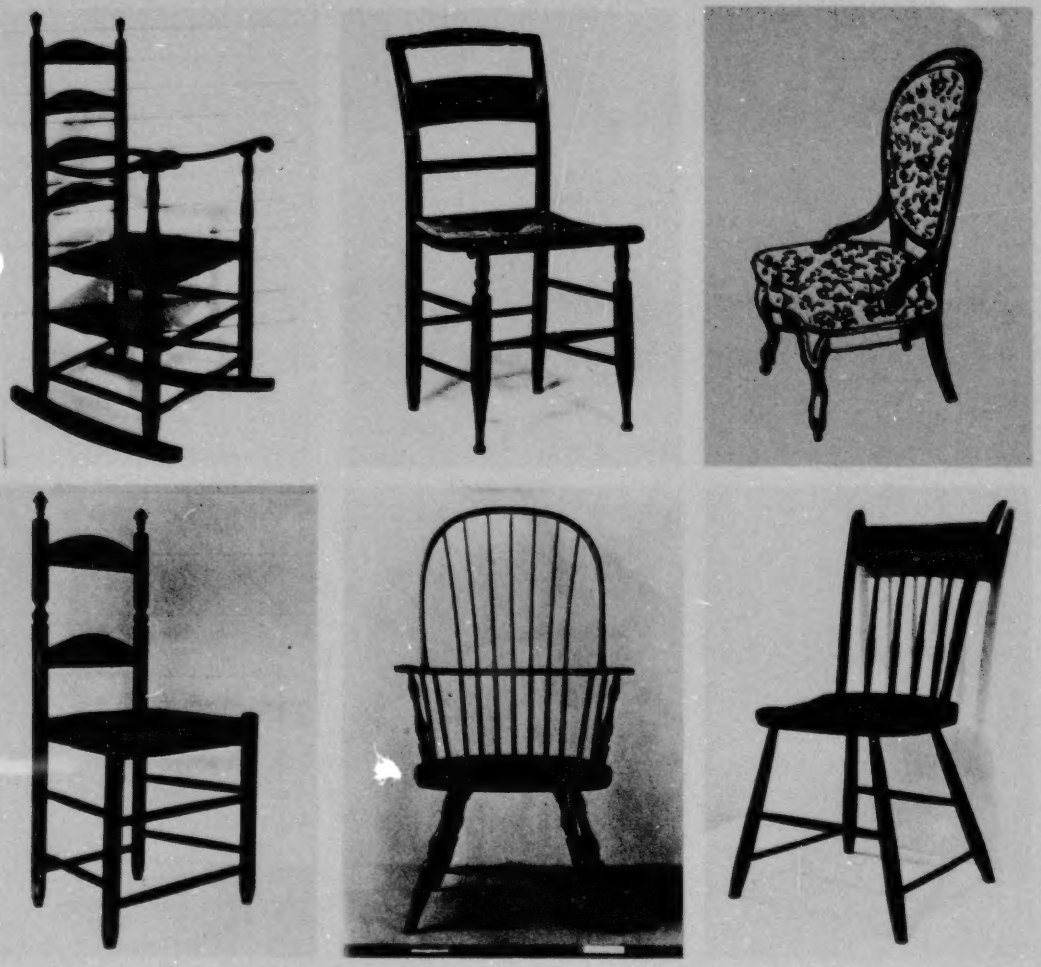


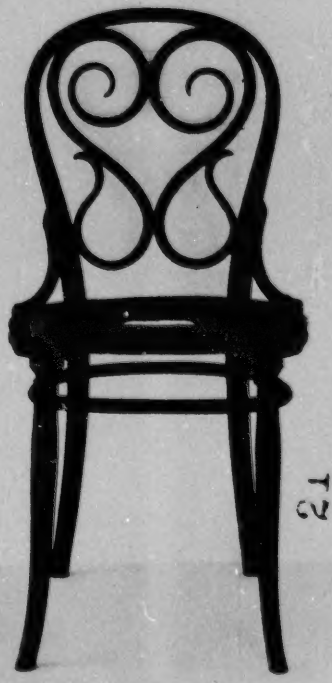
Detail of veranda column. Brackets shaped by a jig-saw.





Ornamented house and close-up of its porch.





Thonet chair, ca. 1850.

Top row, left to right: Rocker, ca. 1790; Hitchcock bolster-top, slat-back, 1825-1832; Victorian cameo-back, 1840-1860. Bottom row, left to right: Straight slat-back, 1835-1840; Windsor hoop-back, 1750-1775; Windsor rabbit-ears, ca. 1838.

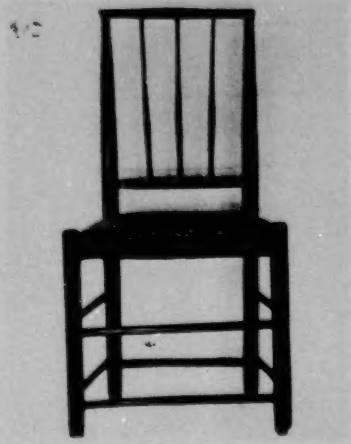
Have you ever looked carefully at the CHAIRS in your house?
Have you ever wondered how old a **particular** chair is?
Study them all. You will soon realize there are many different styles and periods of chairs.
Study the pictures you see on these pages. Is there a chair in your house that is similar to any shown? Notice that dates such as **circa** 1850 are given.
Are any of these chairs similar to one of yours that you would like to describe in detail? If there is no such chair, select one at home you think is old. Ask your parents how old they think it is.

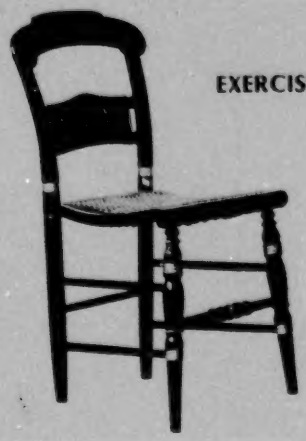
CHAIRS

Top: Empire, ca. 1830; armchair, 1940-1970s. Center: Straight-back, 1810-1820; Hitchcock crown-top, 1832-1843. Bottom: Wing chair, 18th century; rocker, 1890-1900.

Sears-Roebuck rocker, 1903.

Hitchcock crown-top rocker, 1832-1843.





EXERCISE 4 Write a detailed account of a particular CHAIR, following the suggestions and questions below:

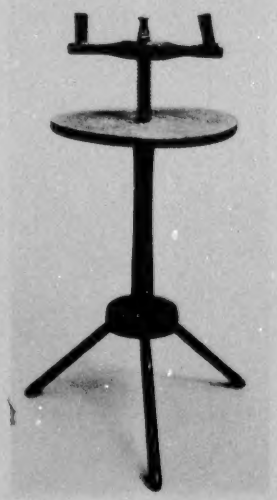
First, place the chair where you can study it easily.

Now, stand beside your chair to check the height of the seat and back. Then compare it to others around you. Is it very different or not?

How do you think it was first used? Do its proportions tell you anything about how it was first used or when? Was it an all-purpose chair? A dining chair? A chair to relax in—an easy chair? A child's chair? A low chair to use while putting on one's slippers? Is it still used for the same purpose?

If it is high-backed and has high sides, called wings, why do you think it was designed this way? (Remember, houses were cold and drafty.)
Study the joints. How has it been put together? Have the parts been pegged or screwed? Which way was earlier?
Has it been painted? Many times? A small scratch on the **under** side, where it won't be much seen, will help you find out.
Is there anything especially different about it? What?
Does it have a special history? A special history in your family?
Do you like its general appearance? Yes? No? Why?
Is it comfortable? Do you find that older chairs are as comfortable as modern ones?

This exercise requires you to make an INVENTORY of furniture in one room in your house. Look up **inventory** in the Glossary.



Candle stand, 18th century.

Before you start the exercise, let's think back to a house of long ago, and imagine how **its** furniture inventory might look.

Let's start with one house. Written into the records of a town meeting in Lyme, Connecticut, held on January 27, 1707 is the following:

'At a Towne metting it was voated that Edward deWolfe sener that he shall have liberty to have soe much land to the eastward of the Corne mill not infringing the High way to set a house to be laid out by Joseph Peecke snr and Samuell Marvine and Renald Marvine and also a yarde by sd house.'

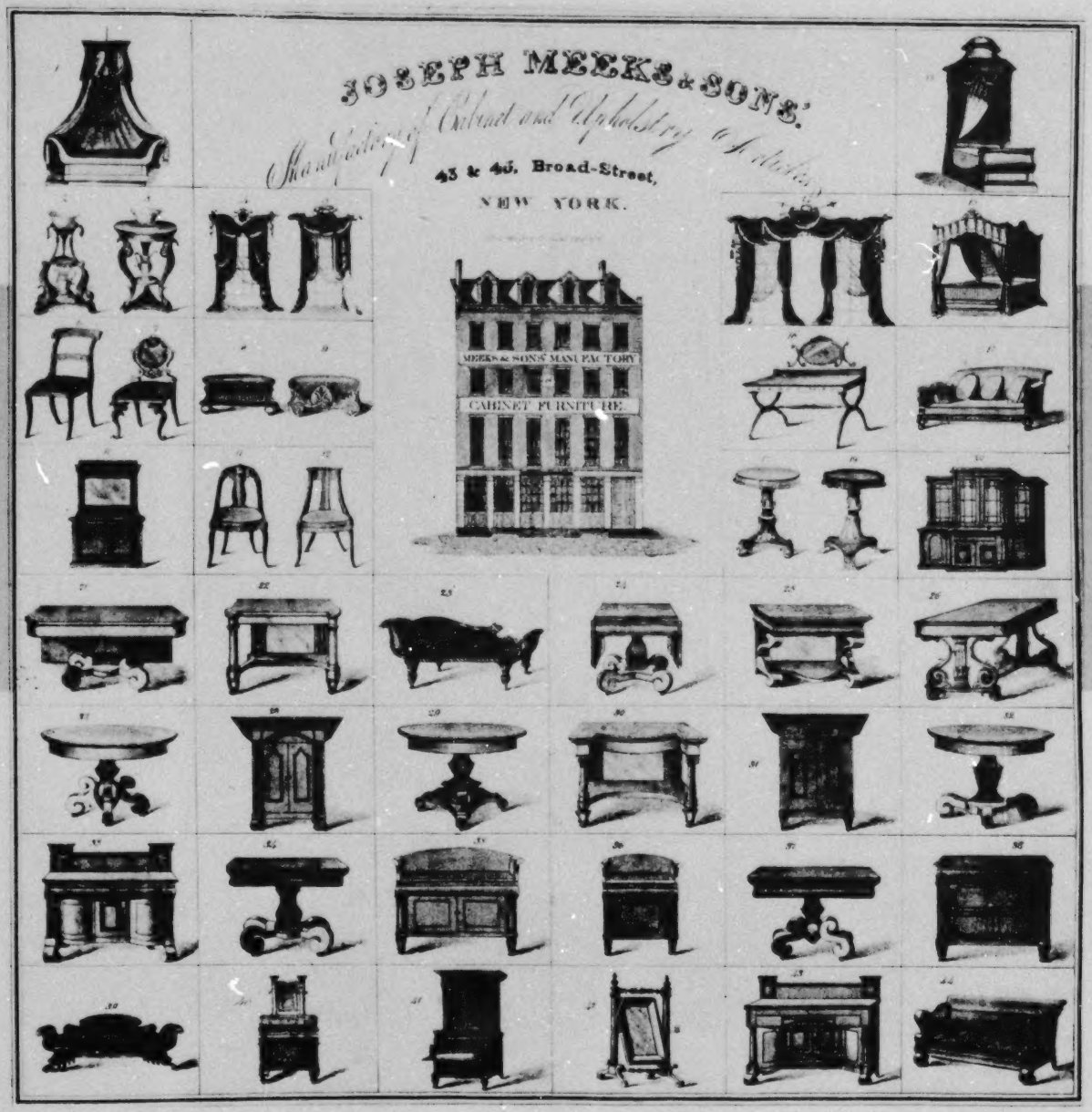
Joiner and a customer.

This tells us that in 1707, Edward deWolfe requested a grant of 'soe much land' on which to build a house. Permission was given, and he built his dwelling in Lyme— many years before the Declaration of Independence was written!

We can imagine that in 1707, the very beginning of the 18th century, Mr. deWolfe did not possess a houseful of furniture. He probably owned very little. Let us suppose that most of his furniture had to be new. He needed beds, chests, tables and chairs. He couldn't go to a store and purchase them, as we might today. He had to have them made for him by hand. So Mr. deWolfe placed an order with the local JOINER to make them. Look up the word **joiner** in the Glossary.

It is also possible that at least a few of Mr. deWolfe's furnishings, new in 1707, are still around. In which case, because of their age, they are valuable ANTIQUES. Look up the word **antique** in the Glossary. Tables and chairs from his home would be known now as furniture from the PILGRIM period. In Mr. deWolfe's day they were modern, today they are antique.

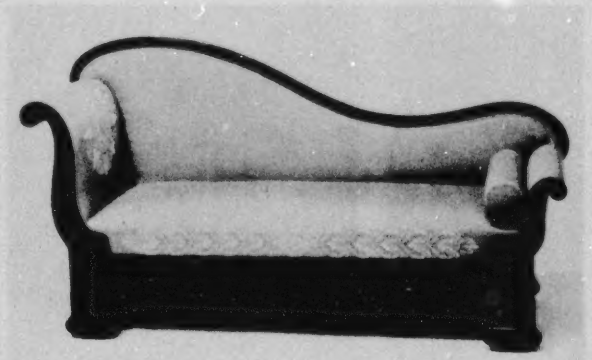
Rocker, Pilgrim period, 1710.



Cabinetmaker's advertisement, 1833. Use your magnifying glass to help identify the styles.

In the 1700s and 1800s, New England furniture was made of many woods native to the area. Oak, chestnut, ash, butternut, maple, pine, and fruit-tree woods were used. Joiners found that pine, large-sized and plentiful, was soft enough to be easily worked. It was the wood most often used for simpler, rural furniture.

Tables, 1850-1880.



Sofa, 1837.

Inventory - Living Room

OBJECT	DESCRIPTION	DATE
Side table	Pine, with drawer	circa 1840
Lamp	Pewter base	
Armchair	Wood, Windsor style	

Iron bed, 1900-1910.

Bedroom furniture, 1850-1870.

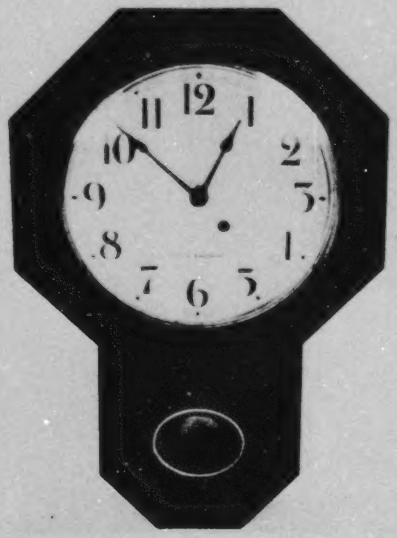
Your home has furniture of different periods. There are new things and things not so new. Let's find the time-spans represented by the furniture in one room of your house. Let's discover what period is most represented.

Table, 1900-1910.

EXERCISE 5 Choose a room with a variety of furniture such as chairs, tables, lamps, footstools, mirrors. For this exercise do **not** include books and magazines, paintings, prints or photographs.
Prepare to take an INVENTORY of the items of furniture:
Make three columns on one page like the one shown here. (You may need more than one page.)
Give a brief description and approximate date of each item. You will need to ask members of your family for dates.

Next write a short paragraph telling what periods you find most represented. Use these time-spans as guides:

1620 to 1720
1720 to 1825
1825 to 1875
1875 to 1925
1925 to today



Seth Thomas clock, ca. 1900-1910.

OLD OBJECTS WITH NEW USES 6

Have you ever seen an old fashioned flat iron used as a doorstop?
A patchwork quilt hung as a wall decoration?
A collection of colored bottles on a window sill?
When you have, you have seen examples of OLD OBJECTS WITH NEW USES.

When a better or faster way of doing something is invented, the earlier way is considered OBSOLETE. Look up **obsolete** in the Glossary. However, if the discarded object is still around after some years have passed, it probably will be appreciated again. It has become an **antique.**
True, the object is outmoded as far as its first use is concerned. But there are new ways to appreciate it. Sometimes, just the pleasure of looking at a well-made object is reason enough to keep it. Or, if a new FUNCTIONAL use for it has been found, that is worthwhile too. Look up the word **functional** in the Glossary.

For example: The flat iron once used for ironing is heavy enough to serve as a doorstop. It has a new use and if you enjoy its shape and design, it is decorative as well.
The quilt on the wall and the bottles on the window sill are decorative—they are pleasing to the discerning eye.

What objects in and around your house are being used differently from the way they were first used?

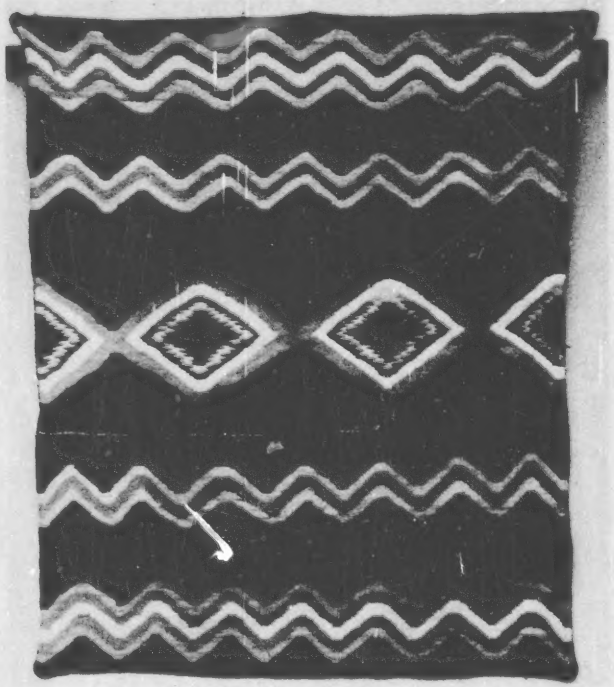
Wall decoration, originally tavern sign, 1795-1805.

EXERCISE 6 Begin by looking for OLD OBJECTS with NEW USES.
In your house, room by room, discover those that are serving uses different from their original uses. Next, look outside. Is there something in the yard, on the porch or terrace, that has a new use?

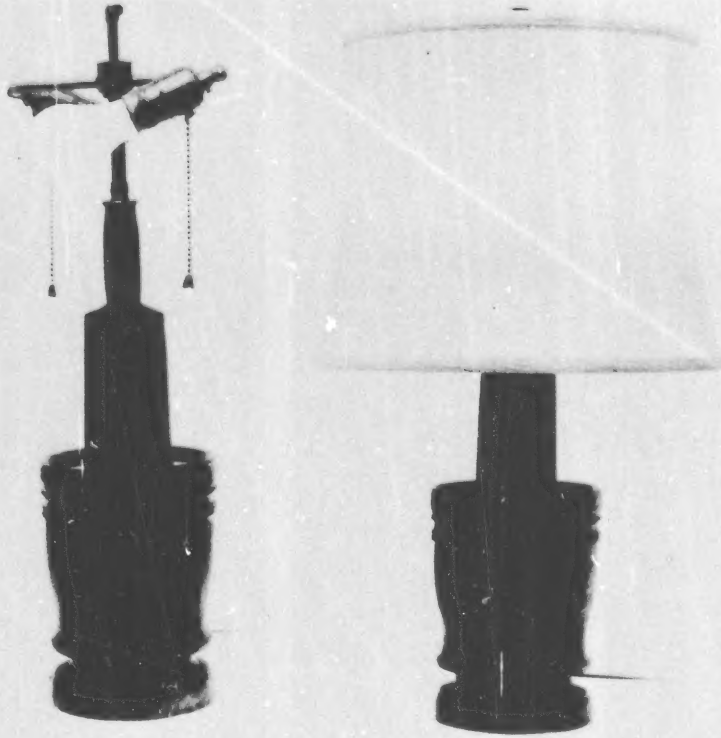
Take an unlined paper, 8½ inches by 11 inches, and on it draw four columns and label each—as is shown on the opposite page.

List each object that you can find in and around your house that is being used for a purpose different from that originally intended. In the correct column, give its first use and its present use, and where it is placed now.

Can you fill the columns? If you can, and have more to add, start another page.



American Indians' skill in weaving is shown in this Navajo blanket. Red, white and blue, 19th century, it now serves as a wall hanging.



Mortar and pestle used for grinding foods are adapted for use as a lamp.

OBJECT	ORIGINAL USE	PRESENT USE	WHERE USED
Glass jar	Pickle container	decorative	Window sill - Kitchen
Quilt	bedcover	decorative	Wall - Living room
Jug	for cider	Lamp base	Living room

TABLE FARE 7

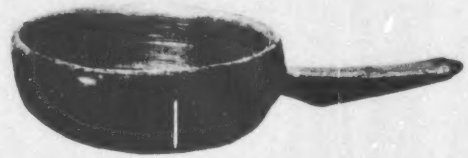
'Dined with Mr. _____. On one occasion here, we had roasted bear's flesh as one of the dishes at table; it tasted very much like roasted goose but heavier.'

That was written by a Scotsman traveling in New England in 1818.
Many years before 1818, American Indians had introduced New England settlers to new kinds of food. The Pilgrims learned of squash, pumpkin, different uses of corn, and the potato. They were shown new ways to trap fish and game. Mussels, oysters and crab, wild turkey and bear meat were all added to their tables.

As New England households adapted to the land and the land yielded good things, meals again began to reflect English customs. Housewives returned to traditional ways of preparing food adding, however, some newly acquired Indian ways. A typical English pudding called Hasty Pudding was changed into an **Indian pudding.** The Indians mixed corn and beans—they called it **succotash.** It was the Indian name for it then, and we call it that today.

Jug, stoneware, 1775.

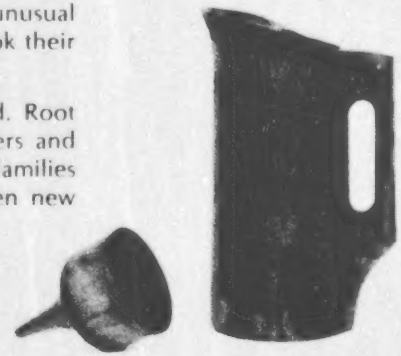
Mortars and pestles, early and late 18th century.



Treen: wood bowl, dipper, pitcher and pitcher with funnel.

For utensils, at first pewter plates and iron pots were brought from England. Earthenware, wooden bowls and mugs could be made here. Wooden ware was called TREEN, the word coming from the word **tree.** In large families, it was not unusual for two people to eat from one bowl. Forks were rare—knives and fingers took their place.

Even in simple farmhouses, there was a variety of food, carefully prepared. Root vegetables such as carrots, onions, turnips and parsnips were grown. Farmers and their wives knew that these vegetables, properly stored, would feed their families through winter, past the sowing season, into summer, and to the time when new crops were ready to be reaped.

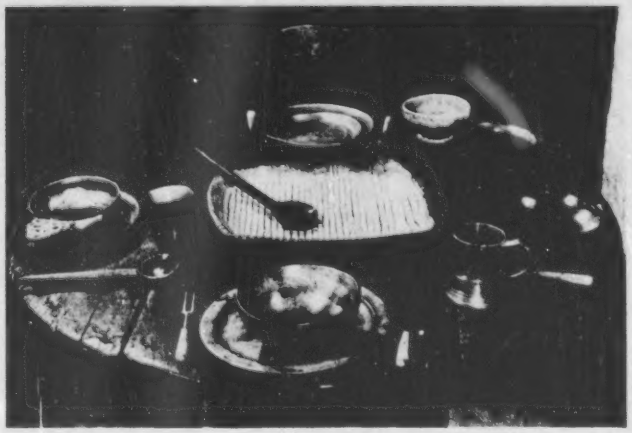


Mug, early 19th century.

To keep vegetables dry, at an even temperature and not too cold, the farmers built ROOT CELLARS. An unusual kind of cellar, it was level with the ground and dug horizontally into a protective bank of earth. Sometimes a root cellar was nearer the farmer's fields than a housewife's kitchen for its location was determined by where a knoll or bank of earth was situated. Almost all of these cellars were of stone, a few were of brick. They were solidly built to withstand frost, dampness and heat. A few of these early, outdoor storage places can still be found, and some of them are still solid and dry.

Tankards, mugs and cups were filled with a variety of beverages. Trade with China and the Indies brought tea, coffee, and molasses to make rum. Ale was popular in the taprooms and homemade cider flowed as freely as water and milk.

If you had helped with cooking and housekeeping long ago, you would have cooked differently from now and have had different tasks—tasks both boys and girls knew how to do. For instance, meat and fish did not keep well unless smoked or salted. Pumpkins and apples had to be strung up over the fireplace to be dried and preserved for use later in puddings. Spiced sauces and relishes had to be made—they would be used to improve the taste of stored foods.



Simple table setting, 18th century, with pewter plates and mugs, earthenware and wood pitcher. Not all households had forks.

EXERCISE 7 Plan a Sunday meal for four adults and three children.
The hour for eating is 2 P.M. The time is Winter, 1798.
What food will you serve? How will you cook it?
What kind of dishes will you eat from?
How will you clean up after the meal? There is no running water, but a well is nearby in a connecting shed.
On one page, write about a Sunday meal.

Sausage stuffer.

Pewter plate.

Iron pot to hang over fire.

PORTRAIT PAINTERS 8

Oil, by John Brewster, Jr. Portrait of James Eldredge, 1795.

Have you spent any time **really looking** at an early American PORTRAIT painted in the eighteenth or early nineteenth centuries?
If you are lucky enough to have such a painting in your house, study it well. If there is none, look elsewhere—visit a nearby museum or your town's Historical Society headquarters. If you know of a house containing many old things, ask if there are any early American paintings in it that you may see.
Refer to books on early American art, especially early American folk art. There you will be sure to find examples.

After you have carefully studied several portraits of long ago, you will begin to see how useful they are in telling of the customs and tastes of these early Americans.

For instance, on this page you see a picture of a well-dressed man sitting by an open window. The scene outside is certainly one he is fond of—it may be his own property. He is a tidy looking man posing with his quill pen. If you were to see the original of this painting you could read what is on the paper he holds—it is a notation of money. The date on the paper is July 8, 1795. Actually, this man was a **merchant,** his name was James Eldredge, he was born in Stonington, Connecticut and moved to Brooklyn, Connecticut. He appears content, comfortable and prosperous. In looking at this portrait, we learn something of his tastes and his possessions.

Towns were smaller in Merchant Eldredge's day and many artists who painted such portraits as his journeyed from town to town seeking work. These traveling artists were known as ITINERANT PAINTERS. Look up the word **itinerant** in the Glossary.

Watercolor and ink, artist unknown. Intimate Conversation, circa 1825–1830.

Oil, by Rufus Hathaway. Lady With Her Pets, 1790. We can guess that this lady liked pets and colorful things. There are butterflies above her, a bird on the back of her chair as well as a parrot on a swing. In the lower left corner is her cat's name—'Canter'.

EXERCISE 8 Pretend you are an itinerant PORTRAIT PAINTER.
You have come into town and someone in a household has asked you to paint a portrait of a member of the family. As often happens, you are asked to stay with the family while doing the work. This is most helpful for now you can become better acquainted with your subject and his or her tastes.

Remember, you are a portrait painter of long ago. There are no cameras. Only through your eyes and your painting will your subject's appearance and way of life be described.

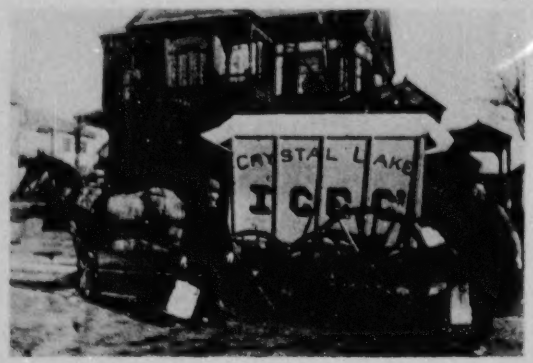
Your portrait must be in color. Use crayons, pastel, oil, watercolor or whatever you work with best.

Your portrait need not be large to tell its story.

32

Are there old photographs albums and OLD SNAPSHOTS in your home?
If so, do you have any idea of **when** such pictures were taken?
Look for clues to help you find out.
In the photograph of the huge elm tree on the opposite page, you see men standing in it. They are tree surgeons. If you look at them through your magnifying glass, you see the kind of clothes they wore. The hats especially look like hats worn during the Civil War period. Actually, the picture was taken in 1857.

American elm trees, called the wine glass elm, provide good clues for dating pictures taken in New England. For instance, if there is an **arcade of elm trees** along a street, that means the picture was taken before the 1938 hurricane and before the elm tree blight was widely spread. Elm trees in New England towns were once a common sight, just as were big chestnut trees before the 1900s.



Photograph, 1901

If you have a snapshot of a woman wearing a hat piled high with ostrich feathers and her dress shows a 'wasp waist', a little research helps set the approximate date of the fashion—it was a time when corsets and collars were stiffened with **whalebones.**
Most old albums have at least one picture of a boy in knickers. Or a man in a flat straw hat—the hat was called a 'skimmer'. Or someone seen standing beside the family's choice possession—the CAR. If the car is square, high, and has running boards, that should help date the picture.

There are many clues to help you decide the DECADE if not the exact year. Look up the word **decade** in the Glossary.

EXERCISE 9 Select five snapshots that you know were taken thirty years ago or more.
Study them carefully. Be sure to use your magnifying glass. You will see many more details.
Learn everything you can about your five pictures. Use as many pages as you need and answer as many questions as possible, adding from your own observations.
You may need your parents' help for the first three questions.
Where were the pictures taken? When? Who are the people?
If there are buildings to be seen, do they seem different from now?
If there are vehicles, what are they like? Are there any of the same kind used today?
Are the clothes very different from now? How?
What seems most interesting to you about each scene?
Do you like studying old snapshots like these? Yes? No? Why?

Photograph, 1894.

PICTURES ON THE WALLS 10

At home, on the walls of your house, there are PICTURES. Take a careful look at them. There may be photographs, paintings, drawings, prints. Did you know there could be such a variety?

Do you think you could tell which are paintings and which may be prints, which are originals and which may be copies? It isn't always easy—sometimes even experts make mistakes. But by **looking carefully** you may be able to recognize a modern print from an older one, or a reproduction of an oil painting from an original oil painting. You may even have an original watercolor, drawing, or oil painting, that someone in your family has done.

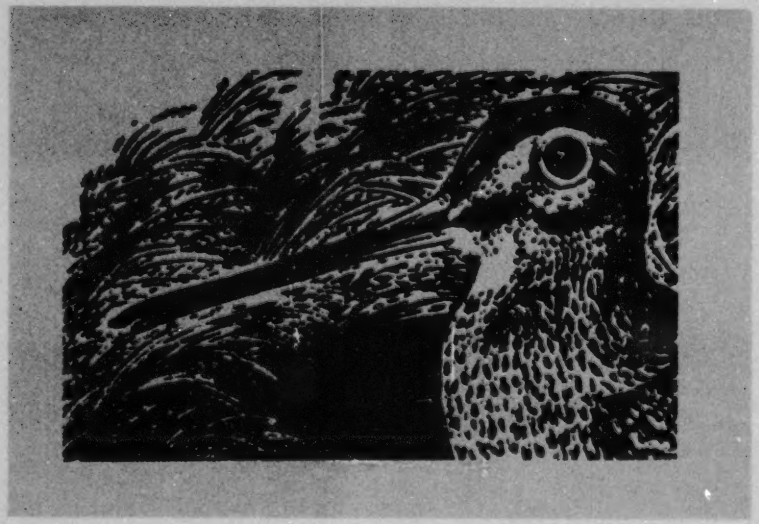
After you read the following exercise **and** before you do it, be sure to study the different illustrations on these two pages and elsewhere in the book. Be sure to read the descriptions about PRINTS and match the definitions with the examples given.

Oil, by John Singleton Copley. Portrait of Midshipman Augustus Brine, 1782, at the age of twelve. This painting by a famous artist now hangs in the Metropolitan Museum of Art. Do you have an original painting of an ancestor in your house?

From a steel engraving, and a detail of it, enlarged.

EXERCISE 10 Of all the PICTURES ON THE WALLS at home, try to find one that you think is older than any of the others. When you have found one you think is older than another, select it for your report.

Using one page, describe your choice: Give the title or subject matter, the artist or printmaker, and date if possible.
Tell what MEDIUM has been used—camera, oil, watercolor, etching, woodcut, lithograph, pencil, ink? Look up the word **medium** in the Glossary.



Detail, enlarged, of a wood engraving.

PRINTS

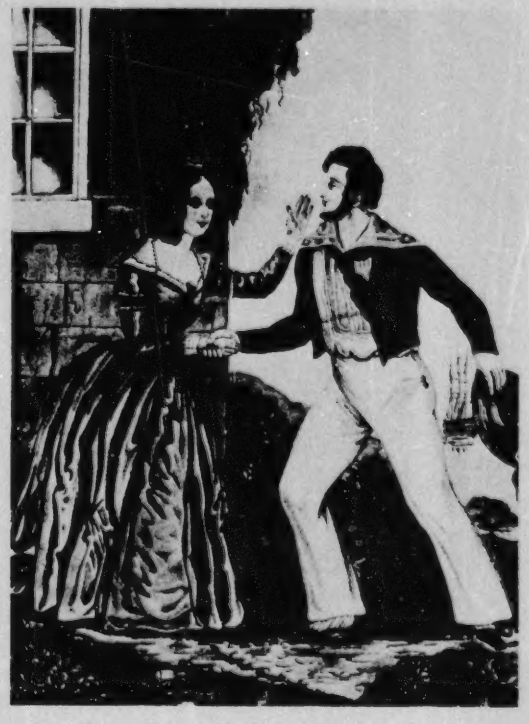
There are many different kinds of PRINTS. Photographs are prints. An early type of photograph was the daguerreotype, invented in France in 1839. The portrait of John Quincy Adams on page 42 is a daguerreotype.
Other kinds of prints are woodcuts, engravings and lithographs.

A woodcut is the oldest type of print. A design is carved onto a block of wood from which a print is made by pressing down upon the block. There are wood engravings too, which came later.

Engraving was developed next. A design is drawn on a metal plate. Etchings and dry-points are the earliest types of engravings. Then came steel engravings. They are made by a more mechanical process, and look more mechanical.

Lithography came next. It was invented in Germany in 1798. Lithographs are printed from a design drawn or painted on a flat stone.

With each of these methods of printing, excepting photography, the design is first drawn upon a special surface—a block of wood, a metal plate or a piece of stone. Prints are then pressed from that surface. For each kind of special surface a different printing technique is used.
Sometimes, to make sure no more prints can be pressed, the wood block, metal plate, or stone is destroyed.
Because recognizing an original print from a copy is difficult, often only the artist's signature—usually in pencil—tells you whether the print is from the original wood block, metal plate, or stone or if it is a photographic reproduction.



Lithograph, The Sailor's Return, a popular picture from which many prints were made.

WRITTEN MATERIAL 11

One of the most important sources of history can be found in books and pamphlets, articles and letters, documents and diaries. The writings of people **from** the past and **about** the past enrich all of our lives. It is often only in WRITTEN MATERIAL that certain facts, details and ideas can be found, and found nowhere else. Written material is essential to historians.

For historians, there are two kinds of written sources: One is referred to as a PRIMARY source of history and the other, a SECONDARY source of history. When a writer describes events in which he or she took part, this is a **primary** source. A **secondary** source is when a writer was **not** involved directly with the events he or she describes. These two words are in the Glossary.

From A BOOK OF AMERICANS by Rosemary and Stephen Vincent Benet. Illustrated by Charles Child. Published by Farrar and Rinehart, Inc., Copyright, 1933.

Poem "Woodrow Wilson" and accompanying picture removed to conform with copyright laws.

Examples of primary and secondary sources of history:

Pretend: **You have read a magazine article about Charles Lindbergh's famous flight across the Atlantic in 1927. The account is a secondary source of history. Lindbergh's own book about the flight, called WE, is a primary source because he describes it himself.**

You are preparing a paper on the life of Thomas Jefferson. You refer to the letters of Benjamin Franklin because he knew Thomas Jefferson and mentions him. Because your paper is about Jefferson, the letters of Franklin are a secondary source of history. If your paper were about Benjamin Franklin, then his letters would be a primary source of history.

You are preparing a paper on the life of Harriet Beecher Stowe, who wrote a best-seller in 1851 against slavery, called UNCLE TOM'S CABIN. Some of her letters have been published. For reference material, you read these as well as other books she wrote, because these are useful primary sources. You will also read a biography about her and this is a secondary source, because the account of her life was written by someone other than herself. Your paper on her life is a secondary source of history too.

Woodrow Wilson was the 27th President of the United States and in office during World War I. In urging this country to enter World War I, he used these famous words: 'the world must be made safe for democracy'.

Four score and seven years ago our fathers brought forth, on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and

Photographic reproduction of President Lincoln's famous Gettysburg Address in his handwriting. Although not the original, any copy is a primary source of history concerning Abraham Lincoln.

EXERCISE 11 In your home there are books, magazines and pamphlets, perhaps some documents, old letters and diaries. Are there any that are over thirty years old, or fifty, or one hundred?
Look through the book shelves. When you do, handle all old papers with care; when you open books, support the covers so as not to break the bindings.

What WRITTEN MATERIAL have you come up with?

Depending upon what you have found, decide on a topic, event, or personality about which you have found at least three sources of reference. They may all be **secondary** sources, or a combination of **primary** and **secondary,** or, all **primary.**
On one page, give a brief description of the subject of your research. List the reference material you have used, also the title of each and state what it is—a diary, a pamphlet, a book? Tell when each was written, and if it has been published, give the date.
State which of your references is a **primary** and which is a **secondary** source of history.

Refer to the examples given on these two pages to keep in mind the differences between **primary** and **secondary** sources.

COINS 12 and 13

COINS have been used in the western world since ancient times—since seven hundred years before the birth of Christ.

Coins can tell us many things about the history of a country.
In this country, George Washington was President when the **Coinage Act** was passed in 1792. The passing of that Act meant that for the first time the United States had its own coinage system. The dollar was divided into one hundred equal parts, and the copper cent was born. One hundred coppers equaled one silver dollar.
It was exciting when the first silver dollar was **struck**—the word for making a coin. When paper dollars appeared, much later, many people distrusted them—they had been used to gold, silver and copper coins.

The coins in your house are a part of history.
The twenty-five cents QUARTER is so familiar you probably take the designs on it for granted. In fact, do you know without looking what designs are on a QUARTER? On both sides? Or on a NICKEL?
Are there coins in your house not being used because they are rare?

EXERCISE 12 Ask your family if there are any old COINS stored away—perhaps in a drawer or box. First, look for ones of this country. There may be an Indianhead PENNY, or a NICKEL with an American buffalo on one side. If there are none, what coins can you find of particular interest to you, because of their designs, that are used today?
Use a magnifying glass to help you make a choice.
Choose one United States coin from those you have looked at. With this coin and using reference books what can you tell of the history of the United States?
Study both sides carefully.
Look up COINAGE in the **Encyclopedia** and in the **World Almanac.**
Is the date important? In the **Almanac,** check the date with the same date for other events.
Do you think the design on the coin has a special meaning?
In one paragraph write about what you have learned from your research.

When you have written your report, make a **rubbing** of both sides of the coin. Tape or glue them to the bottom of your page. Label and give the date of the coin. Is it a PENNY, a NICKEL, a QUARTER, a DOLLAR?
Read the directions for making a rubbing.

36

American coins

The study of coins and medals is called numismatics. NU-MIS-MAT-ICS.

How to make a rubbing:

Fix coin to adhesive tape. Fasten ends of tape to a firm surface so that coin will not move while you are rubbing. It is helpful to use double-sided adhesive tape. Use paper that is not too heavy. Hold paper firmly and with wax crayon or pencil, go over the coin with even strokes. Do this lightly at first and always in the same direction. When the impression comes through clearly, cut the rubbing of your coin out. Leave enough margin to tape or glue it to another paper.

Roman coin.

This next Exercise is similar to Exercise 12 except it is about FOREIGN COINS.

Are there any coins from another country in your house? Perhaps someone in your family served overseas, or has been vacationing abroad? Travellers almost always return with a small amount of leftover change.

EXERCISE 13 From the FOREIGN COINS you have collected, choose one to write about. Using this coin and your reference books what can you learn about the history of the country where the coin was MINTED? Look up the word **minted** in the Glossary.
As you did in Exercise 12 (reread it) write a brief report and make a **rubbing** of both sides of your coin. Place them at the bottom of the page. Label, and give the date of the coin.

Borrow or buy a MAGNIFYING GLASS if you do not have one already. You will find it helpful

German coin. Wax rubbing. **Pencil rubbing.**

Wax rubbing of English coin.

To remove a stamp from an envelope: Soak the envelope in cold water for about fifteen minutes, then carefully peel the stamp away.

HISTORIC PRESERVATION

THOREAU

U.S. 5cents

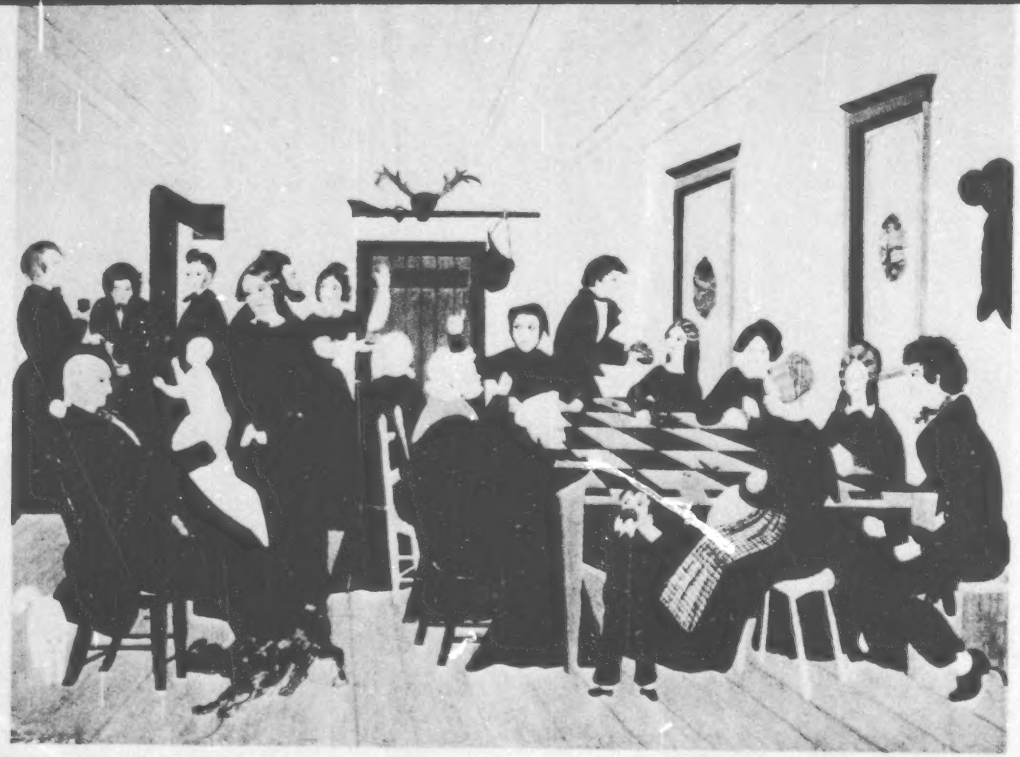
STAMPS give us a visual sense of just about everything that ever happened. They describe births, events, and inventions; they honor statesmen, scientists, and educators. In miniature, they give the history of a nation's way of life.

Some stamps are more valuable than others. Some you will like better than others. This exercise is not about becoming a PHILATELIST—the word for someone who collects stamps, although it might start you off in that direction. This exercise is about having history at your fingertips.

EXERCISE 14 You will need three STAMP collections. You will be the collector.
Decide on a different topic for each collection. You might choose for topics, **buildings, animals, plants, science, painters, presidents,** or **writers.**
For each collection, find six stamps. This means choosing eighteen stamps.
It is important to use your magnifying glass for this exercise—and the following Exercise 15.
Take three pages that are of heavy paper. If you want to do what an experienced PHILATELIST does with a valuable stamp, glue the top of it very lightly onto adhesive tape that is taped to the paper. At the top of each page, name the topic of your collection. Under each stamp, identify the subject of the stamp and give one fact about that subject.

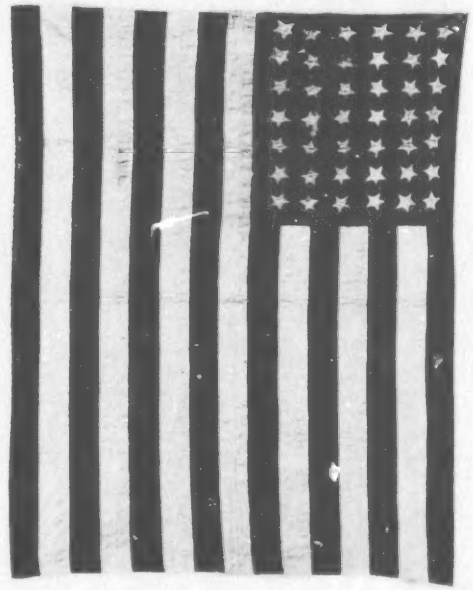
EXERCISE 15 This is similar to Exercise 14 except you are to choose one FOREIGN STAMP about any subject.
Using reference books, write on one page about this stamp:
What does the design on the stamp tell you about the history of the country?
Do you like the design of the stamp? Why?
Place the stamp on the page of your report, following the directions given in Exercise 14.

In looking for stamps for your collections, ask to see particular ones at your Post Office. Study stamps on envelopes that come into your house. Look in the Yellow Section of your telephone directory for stamp dealers in your area. Some larger department stores have stamp departments too. Many stamps you will want, cost only a few cents.



We see in this painting, The Quilting Bee, how pleasant it was to have neighbors gathered together to help in making a quilt. The cooperative effort meant enjoyable talk, seeing friends, and proving that 'many hands make light work'. A quilting bee was an excellent way to have a party!

QUILTS AND FLAGS 16



Above, right: A forty-two star Patriotic quilt, designed for a baby's coverlet. In 1899, a young couple who had emigrated to the United States wished to celebrate the birth of their first American-born child. With this quilt, they also honored their new country. At the time, there were forty-two states in the Union, and so forty-two stars were sewn on their quilt.

Long ago, quiltmaking at home was as routine as preparing meals. Every housewife included the making of quilts in her household tasks. She knew that keeping warm at nighttime was just as important as dressing warmly for daytime. With this in mind, every odd scrap of fabric and every well-worn piece of clothing was saved, later to be cut into the many pieces of cloth that went into a quilt. It was a thrifty means of having enough bedcovers.

Many of the quilts made years ago bore designs recording family history—some with names and dates sewn into the designs. Many recorded events of national importance. The patriotic quilt shown here does both.
The following exercise is based on this carefully sewn, quilted flag.

EXERCISE 16 In 1899, when a young emigrant couple commemorated the birth of their first American-born child with the quilt shown above, the most recent state to join the Union was **Washington,** on the Pacific coast.
What were the STATES not yet admitted?
List them and give the year of entry of each state.

NOTES ON PEOPLE

It was 1839 when Ellen Tuttle Bangs had her portrait painted. She was eleven years old and wore her best dress for the occasion.

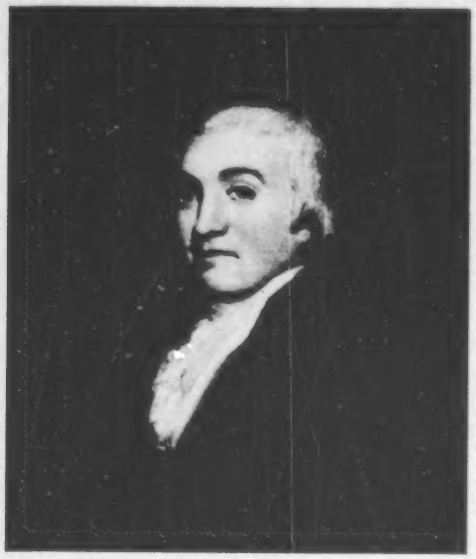
The painter, Erastus Salisbury Field, was then thirty five years of age—he lived to be ninety-five. Martin vanBuren, the eighth President of the United States, was in the White House. America was still a young country.

On these two pages a few history-makers of that day are seen. Born in different years, theirs and Ellen Bang's life-spans overlapped. How old were they when Ellen was eleven?

Let's find out.

John Quincy Adams 1767-1848

Mr. Adams was seventy-two when Ellen was eleven. When this portrait was taken, he was a United States Congressman. He had already lived in the White House, as the sixth President of the country. His father had been the second President. This portrait is a daguerreotype—an early form of photography. With your magnifying glass study the furnishings of his room—the Windsor chair, his books, the oil lamp.



Noah Webster 1758-1843

When Ellen Bangs was eleven, Webster was still active at eighty-one. This portrait shows him in his middle years. He was a most educated man! He was a 'teacher, lecturer, journalist, lawyer, judge, scientist, gardener and traveler.' He was born in Connecticut; at the age of sixteen he entered Yale College. He served in the Revolutionary Army. He believed in the American language and its literature. Soon after the war he produced a book simplifying the spelling of words. For instance, he took the 'u' out of such words as labor and color and the second 'g' from wagon. The English spelled them labour, colour, and waggon. He wrote the first American Dictionary published in 1828, the year Ellen was born.
You use Webster's Dictionary today.

Emma Hart Willard 1787-1870

She was born in Connecticut at the close of the Revolutionary War. She cared about history and wrote one of the first textbooks of this country, called A HISTORY OF THE REPUBLIC. It appeared in 1828, the same year as Noah Webster's Dictionary and the year of Ellen's birth. When Ellen was eleven, Mrs. Willard was fifty-one. Girls in Ellen's time were not encouraged to expect a higher education. Emma Willard believed in education for girls, and founded one of the first schools for girls in this country.
Perhaps the fact that Ellen posed for her portrait, with book in hand, had something to do with Emma Willard!

Washington Irving 1733-1859

When Ellen Bangs' portrait was painted, Irving was a fifty-six year old bachelor, who was soon to become the United States Ambassador to Spain. He was a popular author and historian. He wrote amusing tales based on the history of early Dutch settlers in New York. His two best known stories are THE LEGEND OF SLEEPY HOLLOW and RIP VAN WINKLE. He was a close friend of Martin van Buren, who later became the eighth President. Probably while Ellen was growing up, she and her family were enjoying Irving's stories, then newly published. Just as we enjoy them today.

Yours truly

Washington Irving

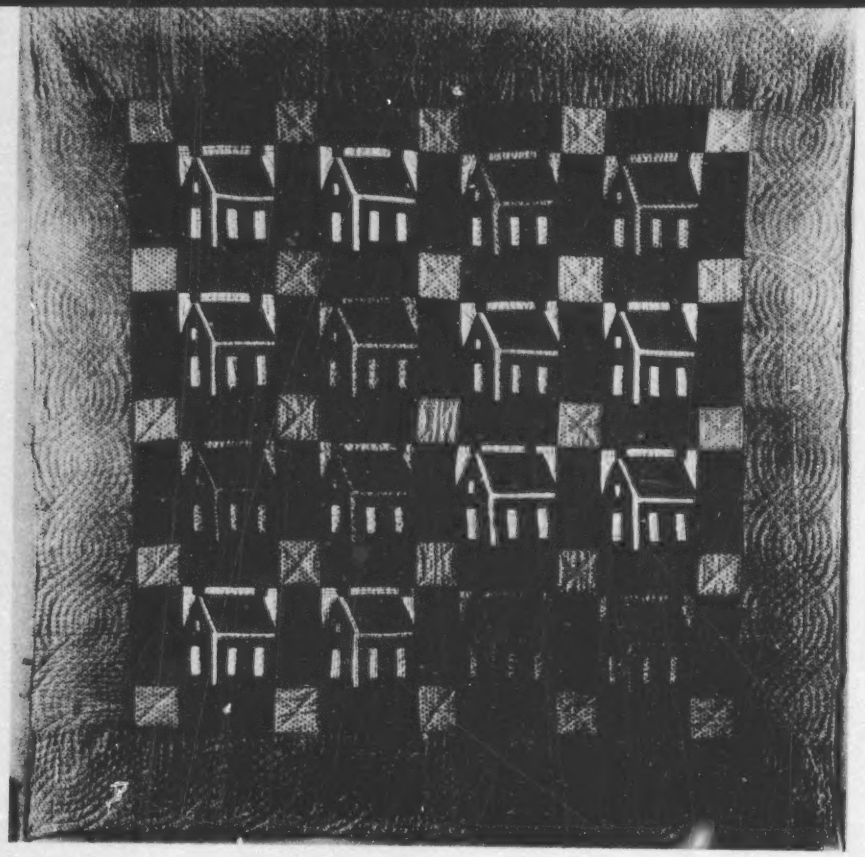
Page from MARMADUKE MULTIPLY'S Merry Method of Making Minor Mathematicians. This was a schoolbook printed in the United States in 1848. It was used first in England in 1816. The illustrations are woodcuts.

Let's turn the calendar back to the beginning of the 19th century.

It is the year 1801. You are attending a small red schoolhouse. Sometimes you are late. This is because you had an extra chore to do before setting off. So you climb over stone walls and cut through fields to save time.

Inside the schoolhouse is a vestibule where coats and hats are hung. There is only one room and one teacher who teaches all the grades. There are long benches to sit on and one high desk. This is the schoolmaster's. There is a stove—the kind that Benjamin Franklin invented. It distributes heat more evenly than a fireplace because it is set away from the wall and connects to the chimney with a round stovepipe. Even the pipe gives off warmth.

Because paper is scarce—paper is made of cloth in these days—you use a slate or a wooden board to write on, and many of your answers are given **orally** in class. You learn to recite and memorize.



Late 19th century patchwork quilt, One-room Schoolhouse pattern.

Books are rare too. Therefore you make your own COPYBOOK. Into it you copy lessons and quotations, practicing penmanship and sometimes, skill in drawing. Sheets of precious paper are double-stitched together through the center, then folded over. The schoolmaster suggests you give special attention to the cover—perhaps using a heavier, brown paper and decorating it, or sewing a cover of cloth, or using a fragment of stenciled wallpaper. In 1801 wallpaper was a luxury too, and designs on it were handmade. Copybooks are always made with great care.

EXERCISE 17 Prepare a COPYBOOK, using not more than five pieces of paper and a sixth piece of paper of heavier weight to serve as the cover. The six pieces are to be double-stitched together. The cover will have something special on it, typical of the times—it is 1801.
Into your copybook will go something special that interests you.
You will be proud of your penmanship and your skill at drawing.

What will it be?

ORAL HISTORY 18 and 19

1775, a time of Whigs against Tories. Above, Patrick Henry, gifted orator, pictured denouncing the Tories in his speech with the famous words: 'Give me liberty or give me death'.

Long long ago, when most people could neither read nor write, they learned of events by spoken words. These words, repeated, became ORAL HISTORY. History has proven that somewhere in the world there will always be troubled times. When rights of citizens are denied, books and letters are burned, printing presses and libraries are destroyed. Then, events must again be told by word of mouth. ORAL HISTORY is important.

Do you remember how at the beginning of this book we said that some **happenings** are spoken, not written? For instance:

> Your grandmother remembers something that happened to her as a little girl. She describes it to her daughter—your mother. In time **you** are born and your mother tells you the story. You in turn, retell it. Three generations have now told the same story. ORAL HISTORY has been kept alive. Your grandmother was the **primary** source in telling what happened to her. When you and your mother tell your grandmother's story you are both **secondary** sources.

Did you know that every time a story is told, it is apt to differ from the first time told? Even a little bit? If a story is to be accurate it must be checked, often rechecked. Judges and lawyers insist on checking facts—historians do too. So, when describing, be as accurate as possible and start becoming a real historian.

EXERCISE 18 Prepare to tell in class of an event which happened to an older friend or relative. Ask your friend, great-aunt, great-uncle or grandparent to describe a personal event which took place thirty or more years ago—something which he or she thinks is worth retelling.
It might be experiencing the New England hurricane of 1938. Or seeing Paris for the first time. Or winning a first prize at a country fair. **Listen with care** to what you are told—it will be about a time in the past unfamiliar to you. Ask about anything that puzzles you.
Remember the story accurately—you will be sharing this event with your classmates. You are a **secondary** source of history. This is a responsibility. Retelling any part of history orally is an ancient tradition and one that should be continued.

EXERCISE 19 In one paragraph, write a simple story. It can be about an event that you have made up or one which actually did happen. Next, tell a friend your story just as you have written it. Make sure no one else hears you telling it. Now ask Friend No. 1 to tell the same story to a Friend No. 2. Friend No. 2 is asked to tell a Friend No. 3 the same story. A fourth friend is told the same story by Friend No. 3, following the same rules. Now four people have **heard** your story.
The fourth person is asked to write your story in one short paragraph. Then he or she gives it to you to read.
Does the story described by Friend No. 4 differ from yours?
If so, write a short paragraph noting the difference.

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NEW YORK, MONDAY, OCTOBER 31, 1938.

Radio Listeners in Panic, Taking War Drama as Fact

Many Flee Homes to Escape 'Gas Raid From Mars'—Phone Calls Swamp Police at Broadcast of Wells Fantasy

A wave of mass hysteria seized thousands of radio listeners throughout the nation between 8:15 and 9:30 o'clock last night when a broadcast of a dramatization of H. G. Wells's fantasy, "The War of the Worlds," led thousands to believe that an interplanetary conflict had started with invading and radio stations here and in other cities of the United States and Canada seeking advice on protective measures against the raids.

The program was produced by Mr. Welles and the Mercury Theatre on the Air over station WABC and the Columbia Broadcasting System's coast-to-coast network, from

The Spirit of St. Louis, small plane in which Charles Lindbergh flew across the Atlantic, 1927. It now hangs in the Smithsonian Institution, Washington, D.C. Lindbergh described this flight in his book WE.

What important events do you think were taking place in America when your parents were just your age? And before that, when your grandparents were your age?

Have you ever asked them about any great events in their day?

EXERCISE 20 Write answers to the following questions:

When your father or mother was your age, what year was it?
With this information and by using reference books such as the **World Almanac** and the **Encyclopedia,** you can find answers to the following questions.

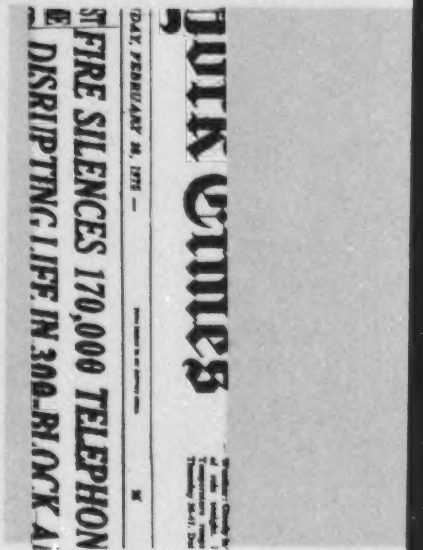
Who was the president of the country then?
What event of national or international importance happened that year?
Ask your parent what he or she remembers about that event and how he or she felt about it. What happened in your parent's family because of it?

What changes in household or business life came about then, due to inventions or new ways of doing things?

EXERCISE 21 Repeat the above exercise. This time ask a grandparent or an older relative the same questions that you have asked your parent.

Ask also, what important change he or she remembers from that time.

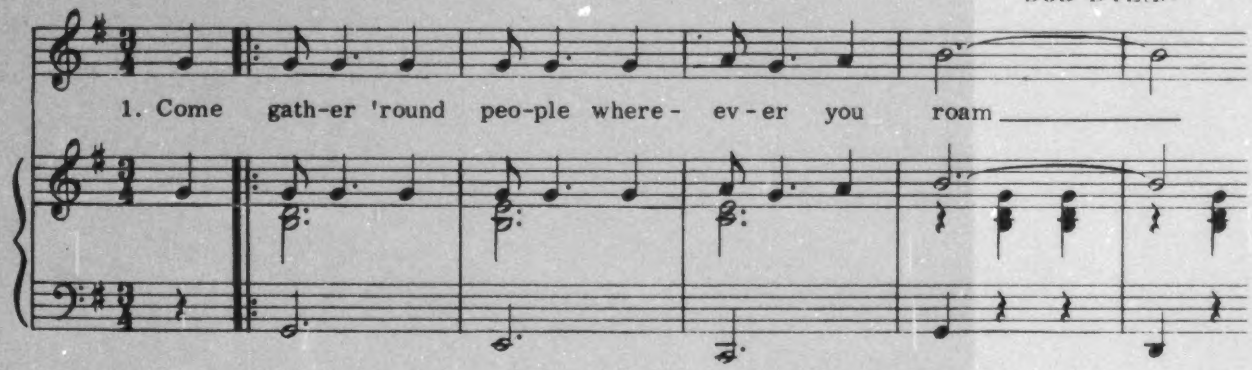
Write the answers.



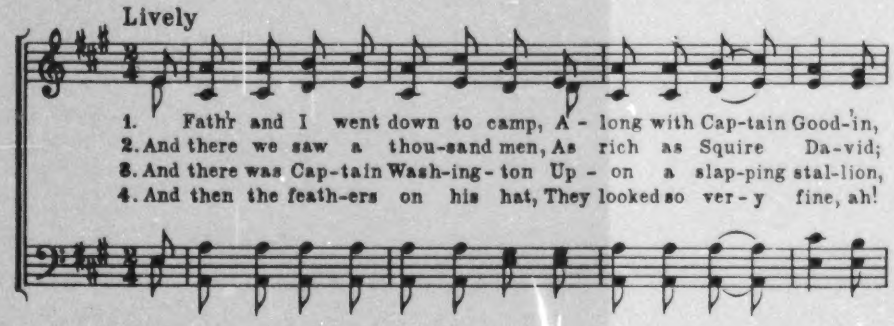
Folk SONGS and ballads are another form of ORAL HISTORY.

THE TIMES THEY ARE A-CHANGIN'

Words and Music by
BOB DYLAN

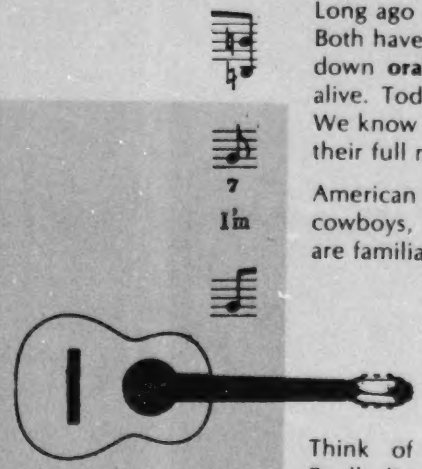


Yankee Doodle


Lively
1. Fath'r and I went down to camp, A- long with Cap-tain Good-'in,
2. And there we saw a thou-sand men, As rich as Squire Da-vid;
3. And there was Cap-tain Wash-ing-ton Up- on a slap-ping stal-lion,
4. And then the feath-ers on his hat, They looked so ver-y fine, ah!

OUR NEW AMERICAN HOME UPRIGHT PARLOR GRAND PIANO

SEARS, ROEBUCK & CO., CATALOGUE No. 111., 1902



Long ago a ballad was thought of as a dancing song. Now it can also mean a folk song. Both have lengthy stories to tell, set to simple melodies. The songs have been handed down **orally** for many years, the memories of many generations having kept them alive. Today, hundreds of these songs have been recorded, on paper and on tape. We know now that they will not be lost. We recognize their tunes, but to understand their full meaning, we must hear the words and think about what they mean.

American history belongs to the people—to Indians, white settlers, Negroes, pioneers, cowboys, soldiers. All have their traditional songs, and the subjects of these songs are familiar. Love, death, friendship, hardship, adventure.

Weary American Revolutionary soldiers sang of reunions and loved ones, of hopes and courage.
The Civil War brought us majestic songs, still popular today.
Negro spirituals, born of loneliness, added warmth and pathos to songs of the American experience.

Think of the voices of people—by firesides, in taverns, in camps, **singing.** Really listen to their words from out of the past. Don't you think their sentiments could be yours?
If you agree, you begin to sense what life was like in another time in history. You begin to realize their history is **your** life too and your heritage.

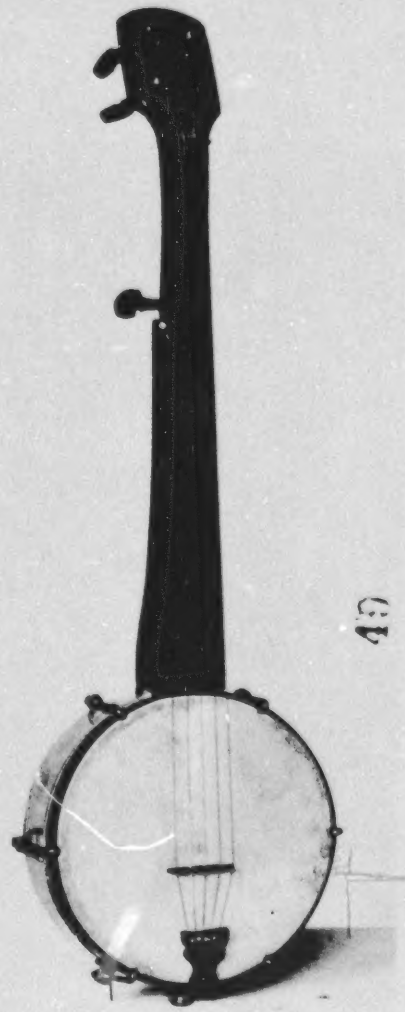
EXERCISE 22 You will need song books containing familiar and not so familiar SONGS from the past. If there are none at home, ask to borrow one or two such books from a friend. Look in your Public Library or the music room at school. A book of folk songs and ballads is never far away, nor too hard to find!

Choose three folk songs or ballads, sung fifty or more years ago, about which you would like to write brief descriptions.

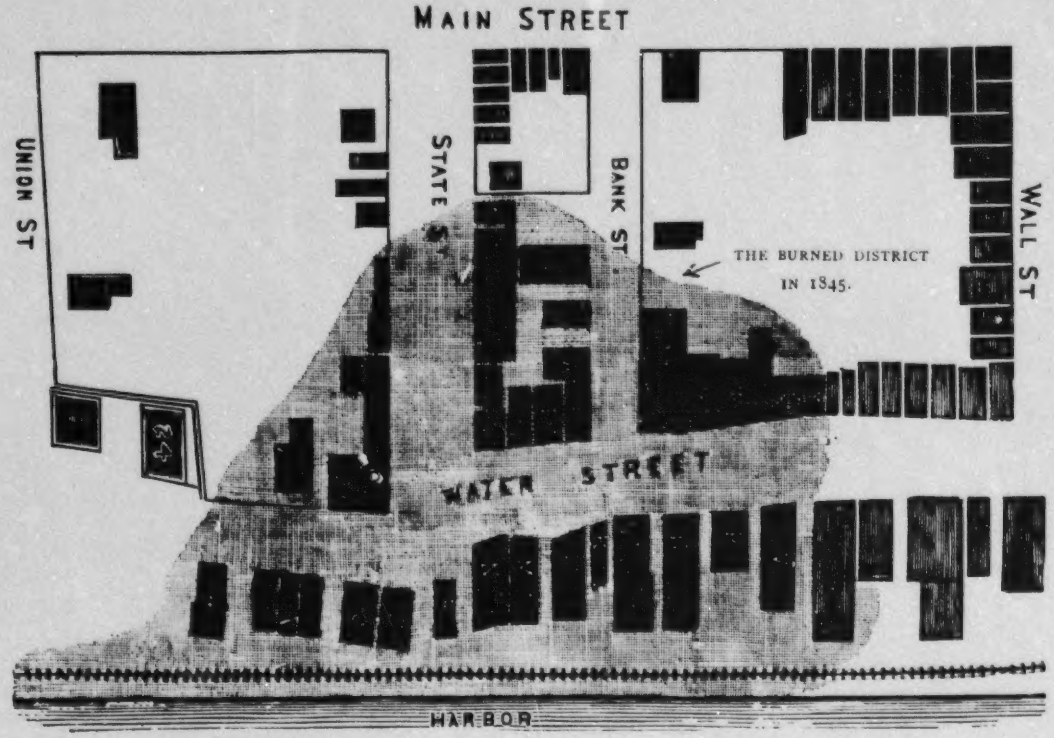
In each account, tell when the words and music were written and by whom. Often the words and music were by different people. One song may date from the Civil War, another from the opening of the West. A ballad may be of a much older time, perhaps from another country. What can you learn about each song's origin? Was it known first as a poem and then set to music?
To help you answer some of these questions, look in the **Encylopedia** to see if the composer, writer, or title of the song is listed.

Write a short paragraph telling why you chose these three songs.

Yankee Doodle, one of America's oldest, best-known songs. The first printed version appeared in 1775. Its origin and its name have long puzzled historians. Was it British? Was the word yankee an Indian pronunciation of the word 'English'?



The BANJO: Stringed instrument made popular in this country by Black Americans. Used in early jazz music.

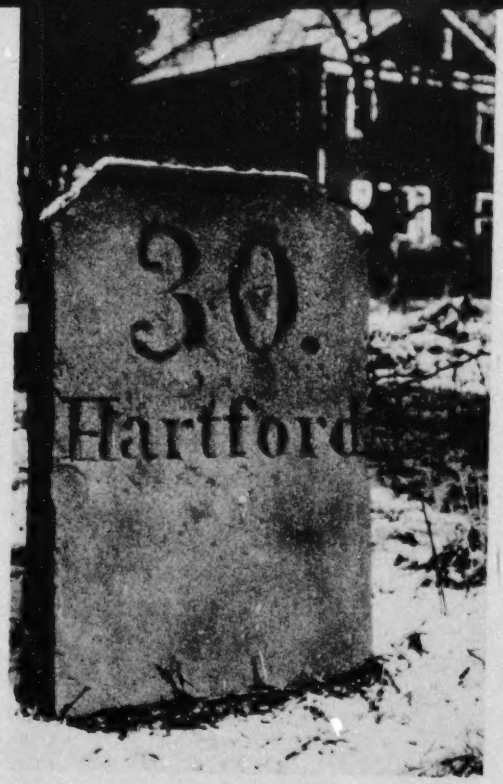


Meeting House, 1770; Brooklyn, Connecticut.

A key to every town's history can be found in the names of its STREETS.
When you think of streets in your town, do special names come to mind?

For instance: Is there a **Meeting House** Road but no meeting house to be found? The name tells you that once there was such a landmark somewhere along that particular road. Names of streets, roads and lanes, rivers and creeks, help us learn about our surroundings and our town's history. They tell us too, something of the character of the town's residents. **Cross** Street and **Union** Street were early names used, identifying them as connectors between two other streets that had been built, probably even earlier. **Cross** and **Union** are useful labels.

Think of the reasons for other names: **Pequot Trail, Ferry, Beaverbrook, School, Bank, Boggy Hole.** Or **Baker.** Does that mean a family named Baker first owned land in the area? Or does it mean there was once a baker and his bake-shop along that route? Asking questions is a first step in researching history.



Another well-named road is the **Boston Post** Road, New England's oldest highway. It was laid out and built when this country was a colony of Great Britain. Did you know that Benjamin Franklin—the colony's first Postmaster General—was the man responsible for having milestones placed along its route? This first highway was the mail route as far north as Boston, Massachusetts. In early days, people didn't 'mail' a letter, they 'posted' one. This mail route was called the **Boston Post** Road in Colonial days, and it is called that today.
Names help explain things, don't you agree?

When Benjamin Franklin was Postmaster General—1753-1774, he spent ten weeks in New England overseeing the placing of milestones like these. Because mail was charged by the mile, each mile between the towns was carefully measured. There are still some original milestones along the older highways and they are exact in their distances.
Can you find some?

EXERCISE 23 Choose four STREETS in your town to write about. Include one that has been recently built. In four paragraphs describe each one, referring to the following questions:
Tell where each street is located and how near or far it is from the center of town.
Why do you think the street was so named?
Are there any historic anecdotes about the street? Describe them.
How is the street being used now? Is this very different from its past use?

Some suggestions on how to learn the age of a street and the reason for its name: Look for landmarks such as milestones, stone walls and fences—or their remains. Are trees lining the sides? Try to learn how old the trees are. Is the roadway narrow? Does it wind and turn a great deal? Did you know that some streets are winding because they were first cow paths? Remember too, that before modern machinery was available roads had to be built around rocks and boulders. Learn the approximate dates of older buildings along the way.

Walk or bicycle in your search for landmarks; you will **see** a great deal more!

Might this be called Bridge Street?

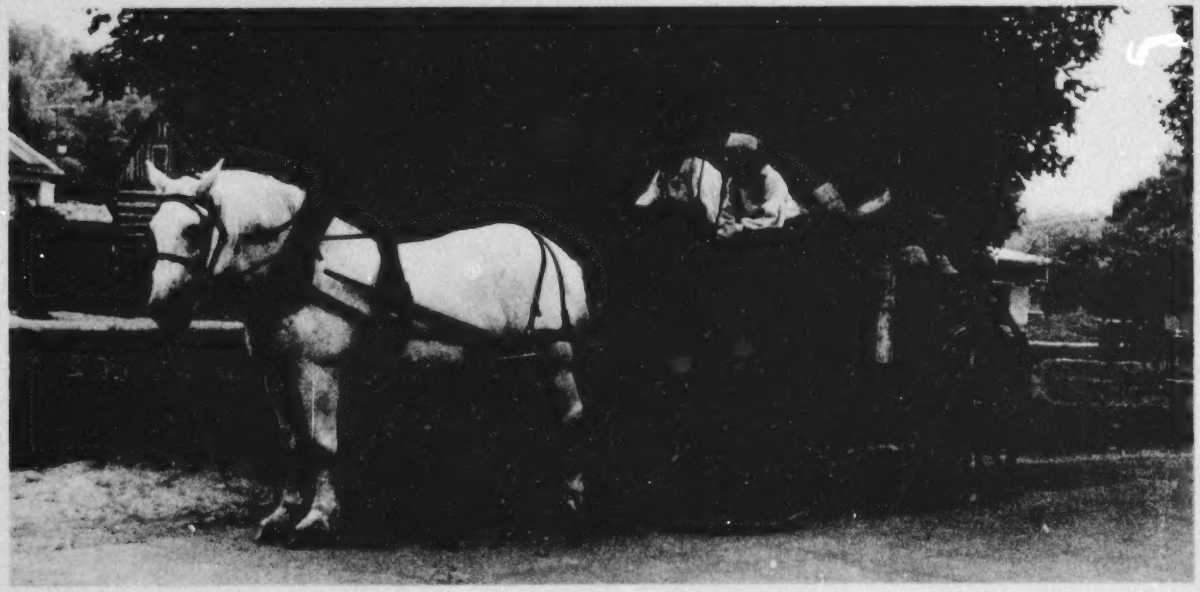
GENERAL STORES 24

Supermarket, department store, sales representative, production manager—these are words we hear. Words such as GENERAL STORE, tradesman, merchant, have been little used since the early 1900s. But they **were** used from the 1700s up to that time.

A TRADESMAN was usually a man of many talents and skills, often changing roles to suit his customers' needs. A **traveling** tradesman was known as a PEDDLER—it was spelled pedlar then. His wagon was filled with merchandise and wares.
A TINKER traveled with pots and pans, selling new ones and repairing old ones.
STOREKEEPERS were tradesmen. A rich tradesman might be known as a MERCHANT.

A farmer sometimes turned to trade, if only briefly. He might need a set of useful china, or new tools and a small amount of cash. Then he brought his produce to the center of town for barter and trade. He bartered when he exchanged his bushels of corn for new tools. He traded when he exchanged his corn for cash.

53



Supermarket, department store, sales representative, production manager—these are words we hear. Words such as GENERAL STORE, tradesman, merchant, have been little used since the early 1900s. But they **were** used from the 1700s up to that time.

Woodcut, early 1800s. Typical advertisement used by shipping concerns.

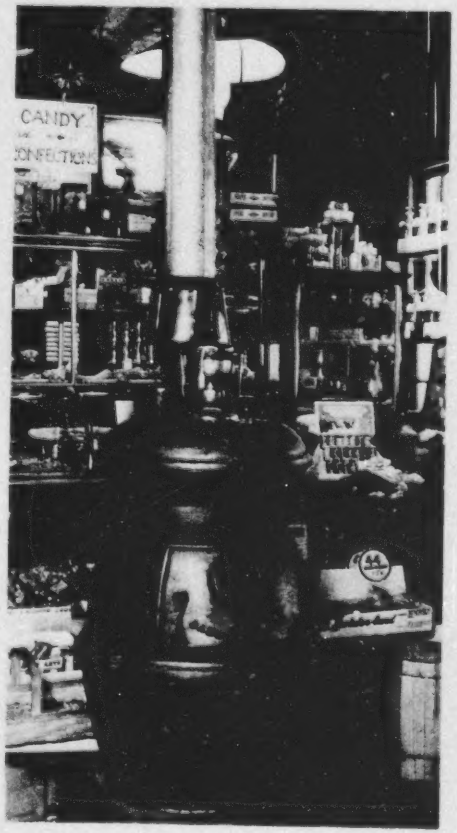
Wood engraving.

New England's coastline was dotted with ports and docks where sailing ships put in to unload their goods. Cargoes came from up and down the coast. Cargoes came also from the West and East Indies, from Britain and Europe. There were fabrics, spices, tools, molasses, sugar, tea.
Tradesmen arrived too, and they bought, and brought back to their customers the newly unloaded goods.

Some of the signs on stores at that time were: DRY GOODS and SUNDRIES; GEN'L MDSE. & SUNDRIES—look up the word **sundry** in your Dictionary: ENGLISH and WEST INDIA GOODS: EUROPEAN and WEST INDIA GOODS: GENERAL STORE.
Can you imagine how the market area of your town looked long ago?

EXERCISE 24 Walk or bicycle around the center of town, where you know the GENERAL STORE used to be. Look for evidences of it so you can write answers to the following questions:

Where was the original trading store? Is the building still standing? If so, how is it used now?
Is there a store in the area similar to an early General Store?
Describe briefly the present shopping center in your town.
Tell how merchandise reaches the stores in your town today.



Typical interior of a General Store, with pot-bellied stove around which townsfolk would gather and talk.

TRAIN TRAVEL 25

1830 was the year of the first railroad in America. The first rails were made of flat iron bars, spiked to heavy wooden strips. Over the rails moved a 'brigade of cars' looking very much like horseless stagecoaches.
Travel was uncomfortable and both freight and passengers were jolted and bounced. But each year brought improvements, and TRAIN TRAVEL caught on.

By 1850, every phase of life was changing because of America's **industrial revoluti**. There were new industries and growing industries. For the railroads, better trains developed quickly. Engine cars were designed so that an engine crew no longer had to stand on an open platform in every kind of weather to stoke the furnace. By 1855 every locomotive had a headlight—not a lantern. For weary passengers, a railway car seat had just been invented that miraculously turned into an upper and lower berth. (Berths are to sleep in and are like bunks you may have in your house or aboard a boat.) Such an invention meant that for the first time in train history a traveler could at last stretch out in something resembling a bed while being transported across the land. All this was exciting.

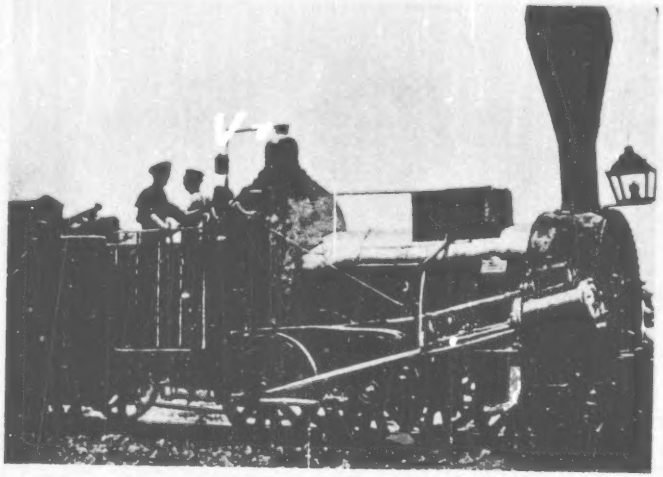
5-1

Oil, by Edward Lamson Henry. The 9:45 Accommodation, Stratford, Conn.

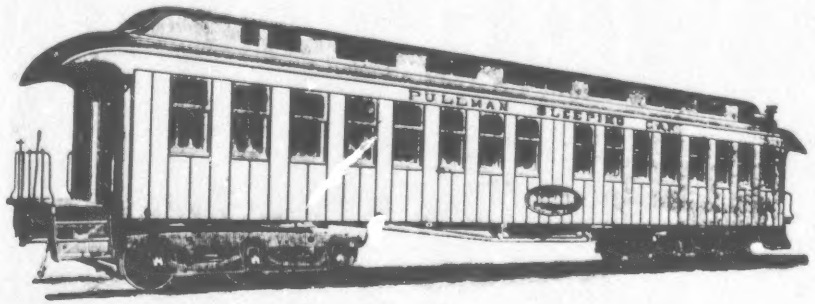
In 1879, the poet Walt Whitman left Philadelphia by train for a tour of the West. Whitman loved his country and its gigantic show of growth. He felt a relationship to the land, the people and all that happened about him. In his collection of poems, LEAVES OF GRASS, he tells about these things. On this page, read Walt Whitman's description of his train trip in 1879. Even if you don't understand every word, you can share with him his excitement.

EXERCISE 25 On the opposite page is a painting, **The 9:45 A.M. Accommodation, Stratford, Connecticut.** It is dated 1867. It is about TRAIN TRAVEL.
The actual size of this painting is much larger than shown here. It hangs in The Metropolitan Museum of Art in New York City.
Study the picture carefully. Be sure to use your magnifying glass to help you see all the details.
The vehicles and the dress are different from those of today. There is a great deal of activity going on.

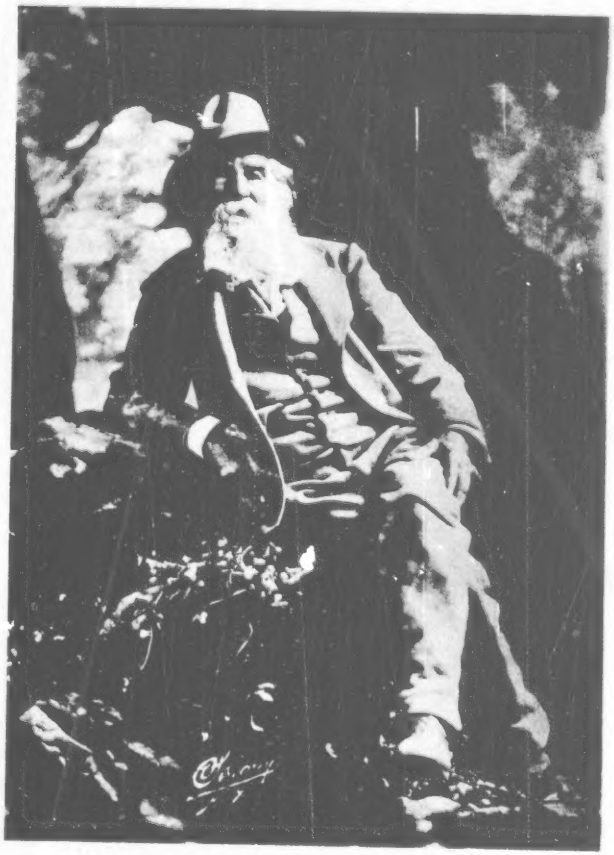
Describe on one page what **you** see in this scene, painted in 1867.



Locomotive Ontalaunee about 1850.



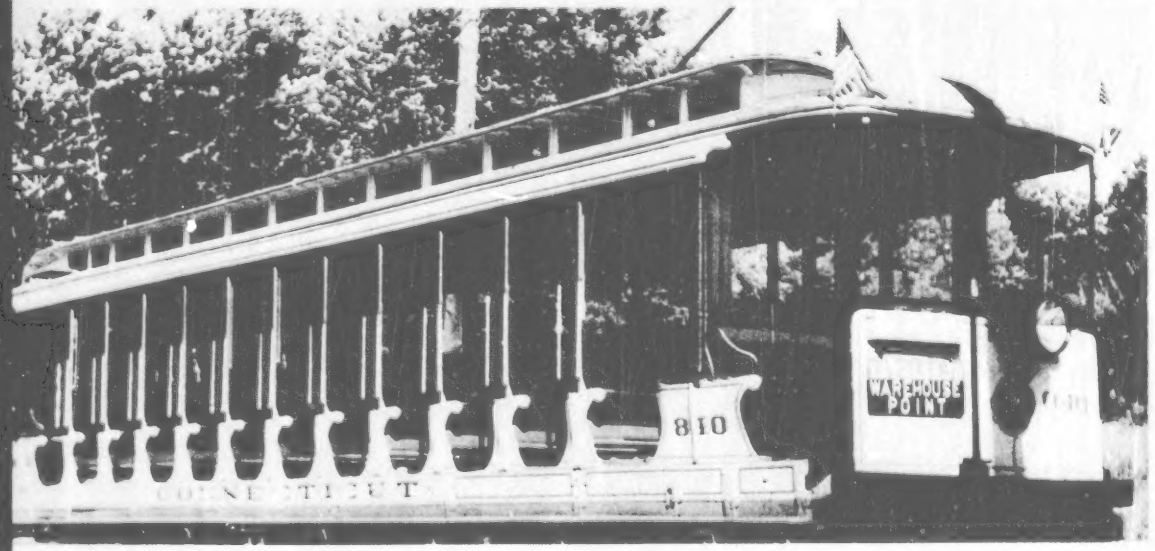
The Pioneer, a luxurious kind of sleeping car, built in 1864 by Pullman Company. On its first trip it carried the body of the assassinated President Lincoln from Chicago to Springfield, Illinois. Draped in black, the Pioneer stopped at every town along the way so that mourning citizens could pay their last respects.



Walt Whitman, sixty years old, 1879. In 1865 Whitman wrote the poem O CAPTAIN! MY CAPTAIN! commemorating the death of Lincoln.

'IN THE SLEEPER: What a fierce, weird pleasure to lie in my berth at night in the luxurious palace car, drawn by the mighty BALDWIN—embodying, and filling me too, full of the swiftest motion and most resistless strength! It is late, perhaps midnight or after—distances joined like magic—as we speed through Harrisburg—Columbus—Indianapolis. The element of danger adds zest to it all. On we go, rumbling and flashing, with our loud whinnies thrown out from time to time, or trumpet blasts, into the darkness. Passing the homes of men, the farms, barns, cattle—the silent villages. And the car itself—the sleeper, with curtains drawn and lights turned down—in the berths the slumberers, many of them women and children—as on, on, on, we fly like lightning through the night—how strangely sound and sweet they sleep!'

1879. From SPECIMEN DAYS, by Walt Whitman.



OLD and NEW CARS 26

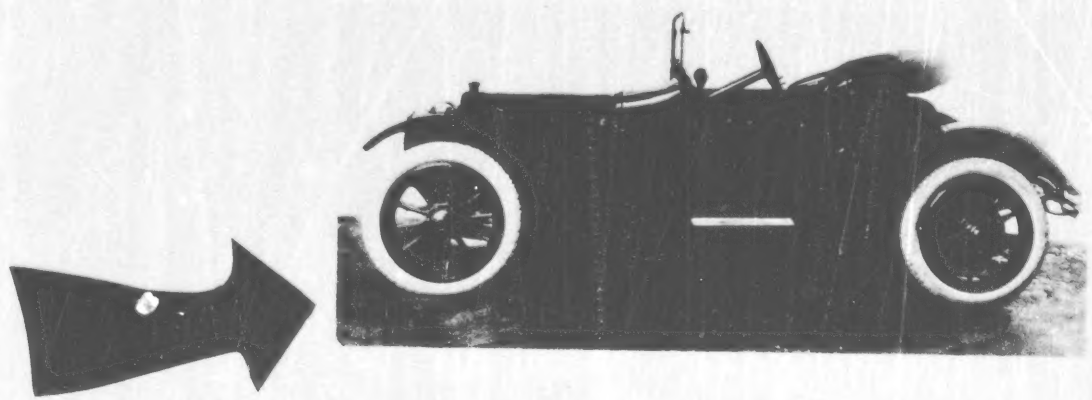
Do you know someone who remembers riding on an open trolley? Perhaps going to a football game on a Saturday afternoon, or into the countryside for a walk and picnic? In the days of trolleys, people could travel comfortably from town to town on them.

Left: wood engraving by Grace A. Albee. Junked. Above: steel engraving. 1903 Sears, Roebuck advertisement for buggy costing $54.90.

Are you interested in CARS? Are you a CAR buff?
When you look at traffic on your streets, what do you see? Do you notice the varieties of models and makes of cars, all in bright colors?
Before World War II, most cars were painted somber greens, blues, black, and occasionally—tan. After World War II, American cars became brighter and bigger. More fins and chrome and more curves and colors were added.
Today a traffic jam is a mixture of just about everything, and cars come in every possible color. More important than color—the shape of cars continues to change. Engines change too. In another few years, some automobiles may be electrically driven. Do you know why?
Some of the first cars were electric too.

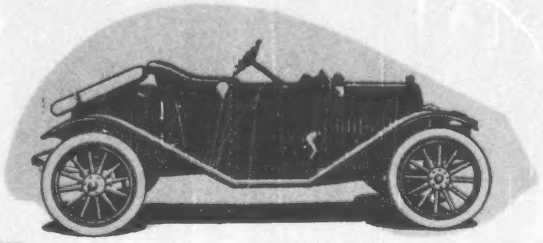
Americans have always loved cars. The first Henry Ford realized this in the 1890s, when an automobile was still spoken of as 'that invention'. Henry Ford wanted everyone to be able to own a car. So he decided to manufacture one, a simple one with no extra frills. His car would be basic and it would be plain. Most important, it would be cheap. The Model T was the answer, and the year was 1908.

Farm machinery in America was already being manufactured in great quantity, with interchangeable parts.
Many years before, in 1800, Eli Whitney, the inventor of the cotton gin, had obtained a patent for the manufacture of interchangeable parts for guns.
The Model T was based on this same idea. It had many parts that could be assembled rapidly. It was the first car to come off what we know as the **assembly line.**
Henry Ford's Model T became a national symbol.

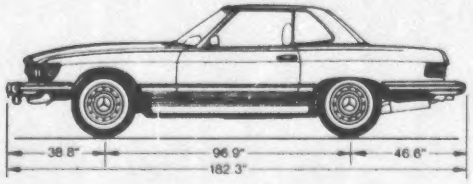


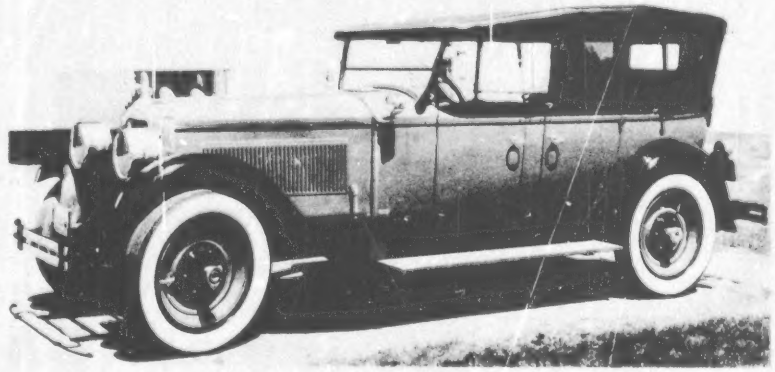
EXERCISE 26 There are many books and magazines about both OLD and NEW CARS. There are many people who know a great deal about what makes them run.

If you are **not** a car buff, perhaps there is one in your family? Or you may know a mechanic who would like to talk with you about old cars. When you write your topic for this exercise, make good use of sources of information around you.



Elmore, 1912.





Can you guess the date and make of this car?

Choose a topic that tells you something about the development of the automobile. Write about it on one page. Add an extra page or two if you have pictures to illustrate your topic.

Some suggestions: Describe the differences between an early model and a present day model of a particular make of car.

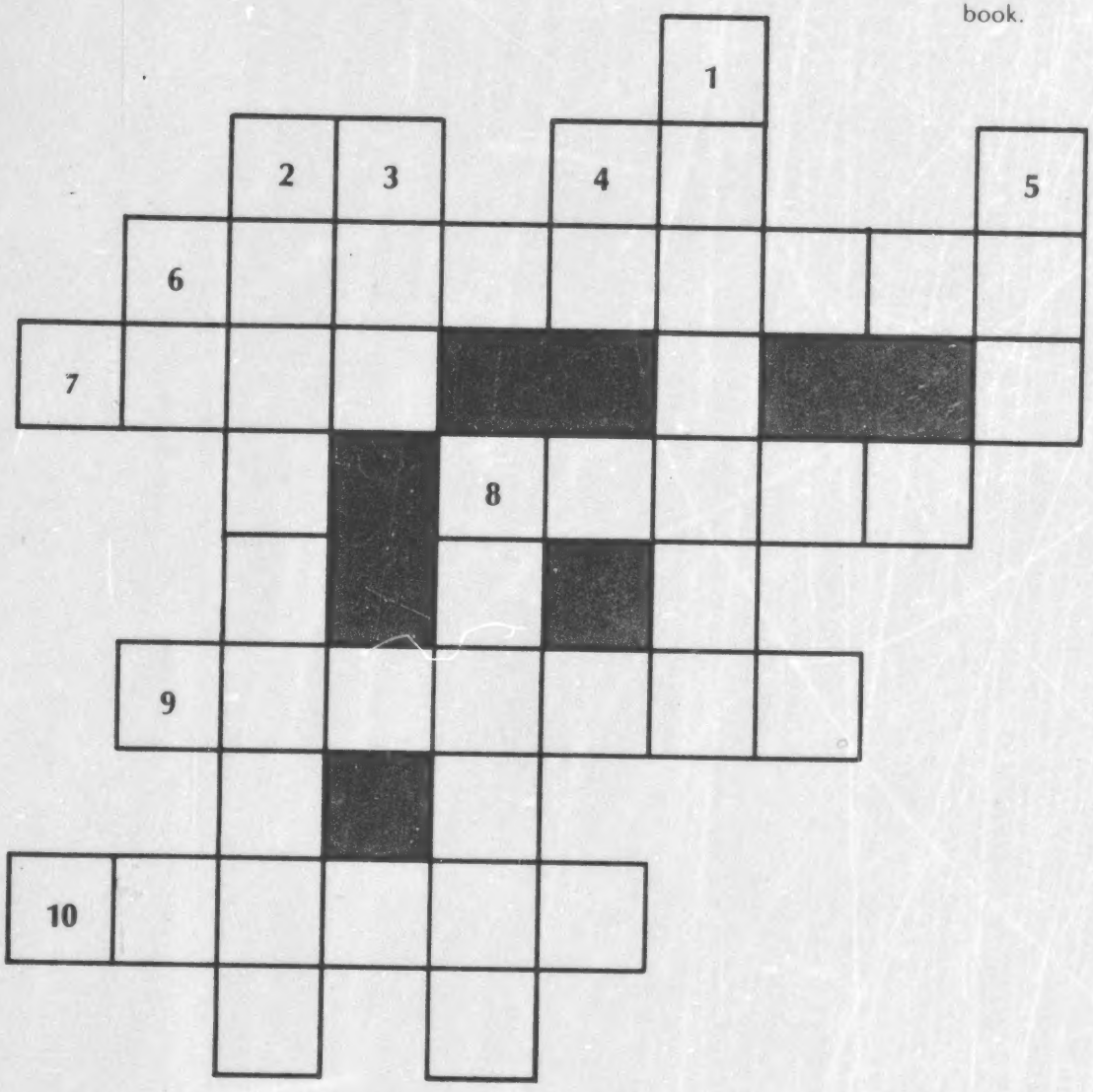
Write about a car that is no longer manufactured.

Write about early conditions of roads and travel.

Describe an early automobile and compare the exterior details with a present day car.

CROSSWORD PUZZLE 27

EXERCISE 27 Use paper of light enough weight to see this CROSSWORD PUZZLE through it. With a ruler or straight edge, trace the puzzle and then fill in the missing words. You will find most of the words in reading this book.



Across

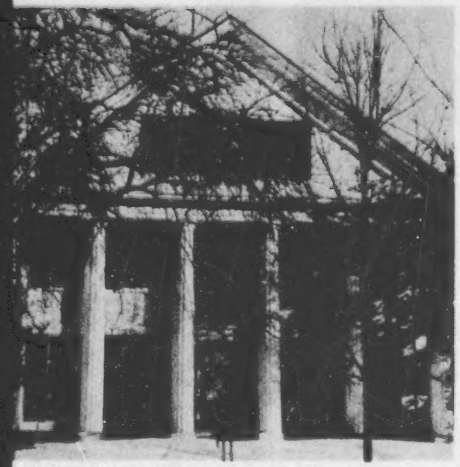
1 First name of author of RIP VAN WINKLE (initial)
2 Author of LEAVES OF GRASS (initials)
4 First word of the Constitution of the United States
6 Once used to stiffen corsets and collars
7 Supporter of the American Revolution (opposite of Tory)
8 Associated with Halloween and early trials in Salem, Massachusetts
9 Emma _____ founded one of the first schools for girls in this country
10 Kind of tree often carved on gravestones

Down

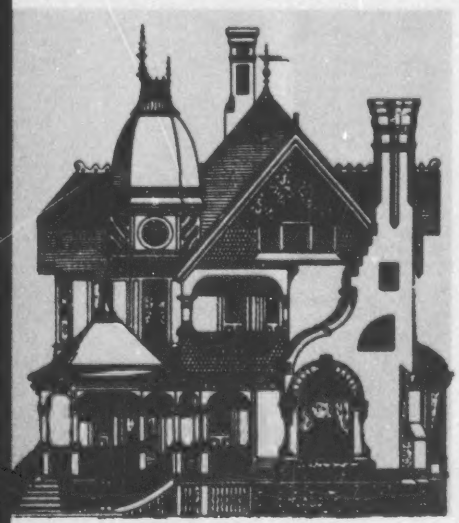
1 Author of the first American **Dictionary**
2 Name of oldest stone house in Connecticut
3 Old fashioned word for humorous person
4 Title of Charles Lindbergh's autobiography, written in 1936
5 A spider spins one
6 Official home of the United States presidents (initials)
8 President of the U.S.A. during World War 1

MATCHING PERIODS 28

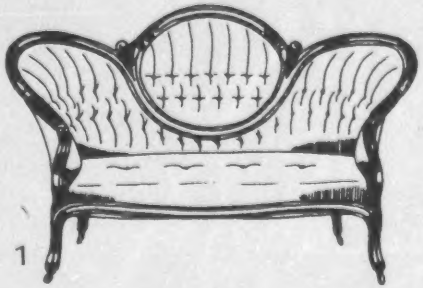
House A 1725-1820



House B 1830 - 1870

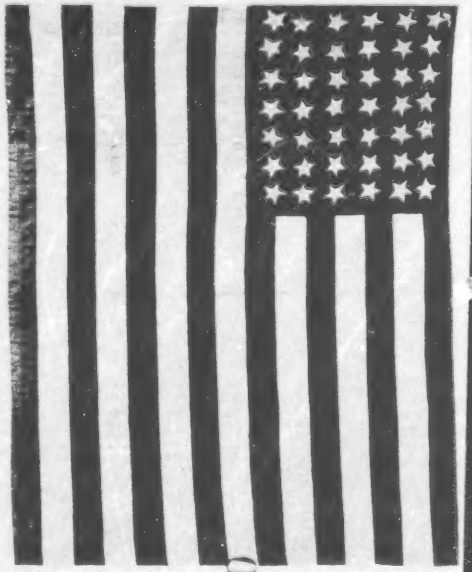


House C 1870 - 1910



1

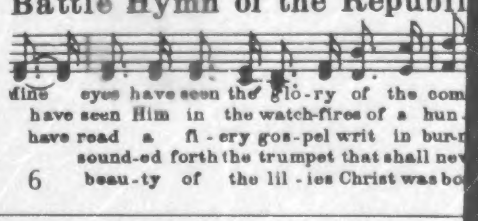
2



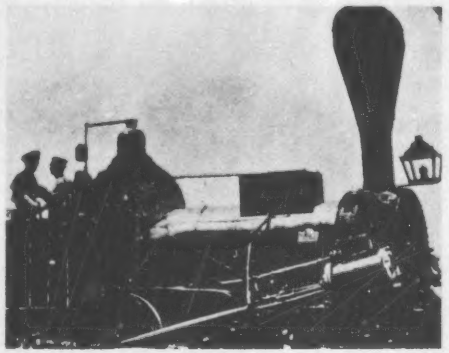
3

4

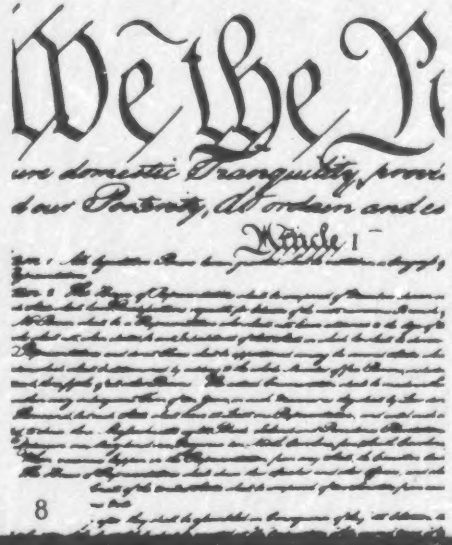
5


Battle Hymn of the Republi
mine eyes have seen the glo-ry of the com
have seen Him in the watch-fires of a hun
have read a fi-ery gos-pel writ in bur-
sound-ed forth the trumpet that shall nev
beau-ty of the lil-ies Christ was bo

6



7



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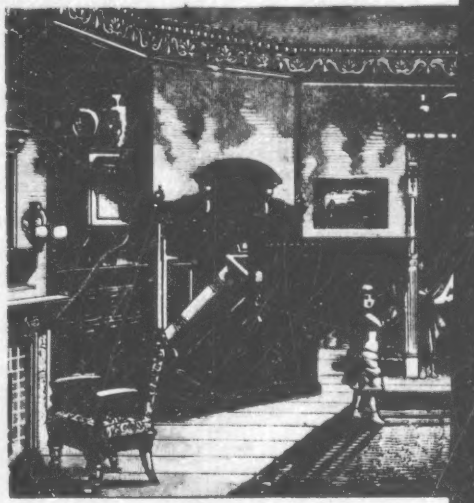


9

10

hich is known and loved throughout the world, were writte
Irish descent. His songs have gained for him the title of
rds always came to him accompanied by melodies, so that w
completed.

Old Folks at Home

Stephen C. Foster

va - nee Rib - ber, Far, far a - way,
ole cre - a - tion Sad - ly I roam,
rm I wan-der'd When I was young,
id my brud - der, Hap - py was I;
ng de bush - es, One dat I love,
es a - hum-min' All roun' de comb?

F

11

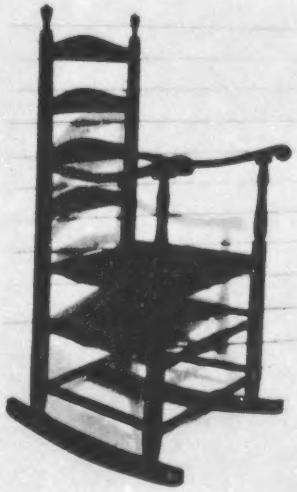
12

MATCHING PERIODS

EXERCISE 28 Which illustrations belong to the same PERIOD of history as **House A, House B,** or **House C?** For instance, although the sofa in picture Number 1 may be used today, was it first used in **House A, House B,** or **House C?** Write down Number 1 next to what you think is the correct house. There are twenty illustrations for three houses. Can you match them?

13

14



15

Yankee Doodle

pirited

Fath'r and I went down to camp, A-long with Captain Good'in, An
nd there we see a thousand men, As rich as Squire Da-vid; And
nd there was Captain Washington Up-on a slapping stallion, A
nd then the feathers on his hat, They look'd so very fine, ah! I

CHORUS

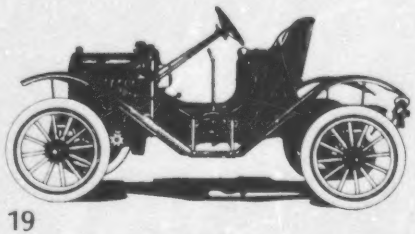
n and boys As thick as has-ty pud-din'. Yan-kee Doo'dle
-'ry day, I wish it could be sav-ed.
his men; I guess there was a mil-lion
to get To give to my Je-mi-ma.

16

17

PATRICK HENRY

18

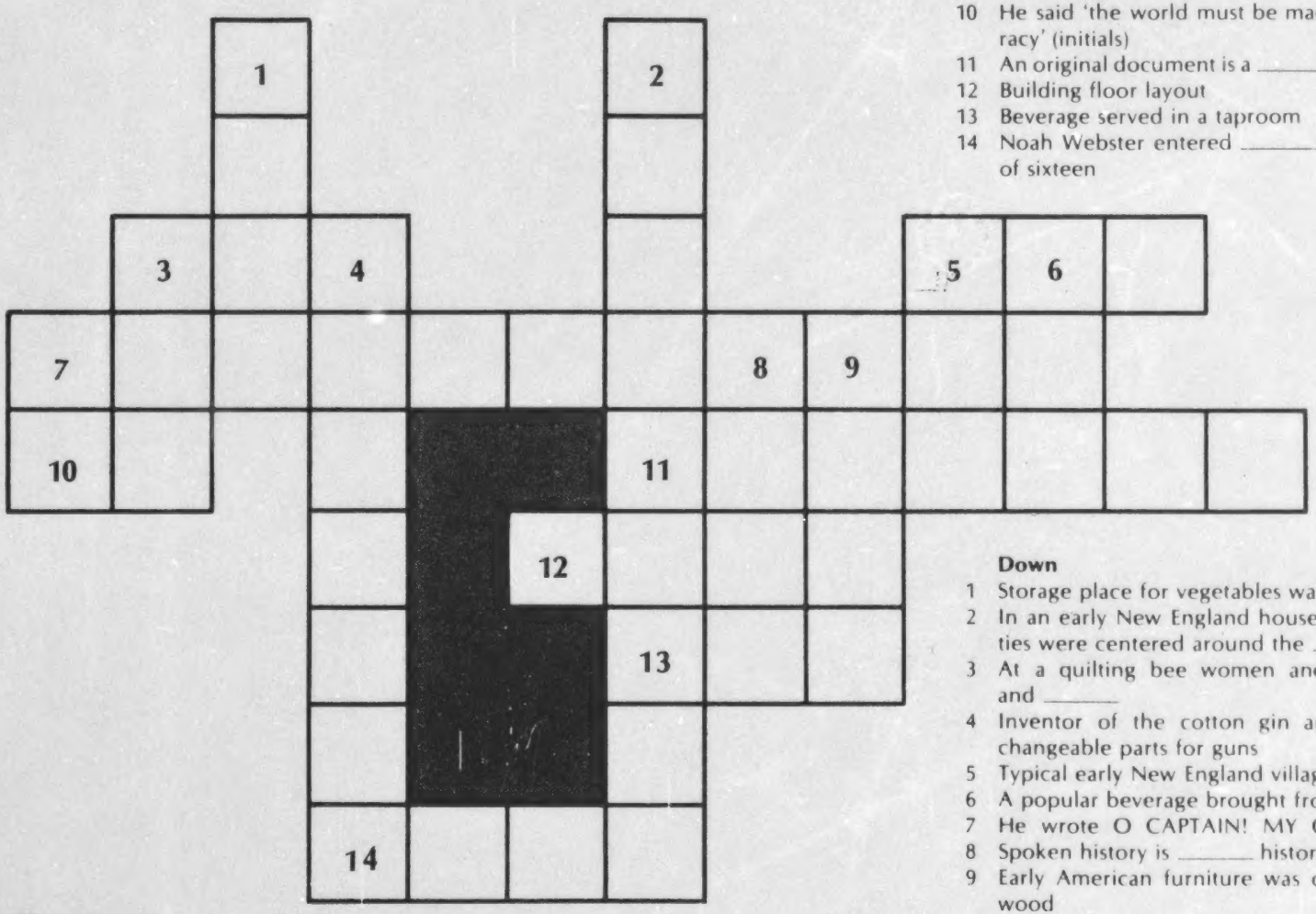


19

20

CROSSWORD PUZZLE 29

EXERCISE 29 Use paper of light enough weight to see this CROSSWORD PUZZLE through it. With a ruler or straight edge, trace the puzzle and then fill in the missing words. You will find most of the words in reading this book.



Across

3 Farmer's occupation (opposite of reap)
5 Abbreviation for etcetera
7 First three words of the Constitution of the United States
10 He said 'the world must be made safe for democracy' (initials)
11 An original document is a _____ source of history
12 Building floor layout
13 Beverage served in a taproom
14 Noah Webster entered _____ College at the age of sixteen

Down

1 Storage place for vegetables was a _____cellar
2 In an early New England house, household activities were centered around the _____
3 At a quilting bee women and girls would talk and _____
4 Inventor of the cotton gin and the first interchangeable parts for guns
5 Typical early New England village tree
6 A popular beverage brought from China
7 He wrote O CAPTAIN! MY CAPTAIN! (initials)
8 Spoken history is _____ history
9 Early American furniture was often made of this wood

If you examine closely any particular object—a chair, a house, a coin, you will discover new things about it. You will bring these things into focus, enlarging your world with new facts based on close observation that is **your own.** You can develop what in **every** century is called the DISCERNING EYE.

EXERCISE 30 Throughout A NEW LOOK AT HISTORY are many illustrations. Some are paintings, some prints, some photographs, and some are drawings. Turn the pages again. This time choose the illustration in this book that interests you the most.

On one page write about it.

What will you write?

HISTORY is all around you. It is in your house, your family, it is in the town where you live. It is a statue on the green, it is a picture of your great-great grandfather on the wall. It is in your books and your museums.

Doll, ca. 1900

63

GLOSSARY **A collection of terms limited to a special area of knowledge—in this case architecture, furniture, art objects, etc.**

Antique Belonging to an earlier period of time.

Circa From the Latin: About or around a certain date. Abbreviation: **ca.**

Decade A period of any ten years—especially a period beginning with a year ending in 0. Example: 1880-1890.

Detail A small part of a structure, or a large-scale drawing of same.

Elevation A flat scaled drawing of the front, rear, or side of a building.

Functional Designed chiefly from the point of view of use rather than beauty or decoration.

Inventory An itemized list.

Itinerant Traveling from place to place.

Joiner A skilled carpenter or cabinetmaker.

Medium The material used in the making of an object, as in painting or sculpture.

Minted Coins that are made out of metal, according to government specifications.

Obsolete No longer in use.

Pewter A gray metal composed of tin and other metals.

Primary Information that is original or first, from which all other information comes.

Secondary Information developed or resulting from sources considered primary or original.

Victorian Relating to style and taste during the period of Queen Victoria's reign in England: 1837-1901.

Solutions to Crossword puzzle 27

Across
1 W. (Washington)
2 W. W. (Walt Whitman)
4 We
6 Whalebone
7 Whig
8 Witch
9 Willard
10 Willow

Down
1 Webster
2 Whitfield
3 Wag
4 Wt
5 W. H. (White House)
8 W. W. (Woodrow Wilson)

Answers to Exercise 28
House A: 4, 5, 8, 10, 15, 16, 17, 18
House B: 1, 2, 6, 7, 11, 12, 20
House C: 3, 9, 13, 14, 19

Solutions to Crossword puzzle 28

Across
3 Sow
5 Etc.
7 We the people
10 W. W. (Woodrow Wilson)
11 Primary
12 Plan
13 Ale
14 Yale

Down
1 Root
2 Fireplace
3 Sew
4 Whitney
5 Elm
6 Tea
7 W. W. (Walt Whitman)
8 Oral
9 Pine

PICTURE CREDITS

The illustrations were provided largely through the courtesy of the individuals and organizations listed below. Special thanks are due to Emily Powell Stanford for her many photographs taken expressly for this book.

Page 2—water color from the Peter H. Tillou Collection

Page 4—photographs, The Metropolitan Museum of Art

Page 5—photograph, The Newtown Bee; steel engraving, The Connecticut Historical Society

Page 6—photograph left, Metro-Goldwyn Mayer, Inc.; photograph, Thonet Industries, Inc.

Page 7—linocut of girl by Dorothy Cohen; photograph, Connecticut Development Commission

Page 8—photograph, Smithsonian Institution

Page 9—wood engraving (1830s) by John Warner Barber and engraving of Hartford, Connecticut school, The Connecticut Historical Society; photograph Greek Revival house by Emily Powell Stanford; photograph Hempstead House, Connecticut Development Commission

Page 10—engraving, Whitfield House, Connecticut Development Commission; photograph by Emily Powell Stanford; wood engraving The Old Jail, The Connecticut Historical Society; ink drawing, The New York Public Library

Page 11—(drawing and photograph of 1870 mansard by author); photograph of modern mansard by Edith T. Buck

Page 12—(photograph by author)

Page 13—ink drawing by Muriel Cuttrell

Page 14—ink drawings by Muriel Cuttrell

Page 15—wood engravings, The New York Public Library

Page 16—photograph, detail of pilaster, The Newtown Bee; photograph, Silas Deane House, Wethersfield, Connecticut, Connecticut Development Commission

Page 17—photograph of Law School, Connecticut Development Commission; photograph of Brooklyn, Connecticut Meeting House by J. Dyck Fledderus; ink drawing by Arthur L. Rice

Page 18—photograph of Hartford, Connecticut doorway, The Connecticut Historical Society; photograph by author

Page 19—photograph, Connecticut Development Commission

Page 20—photographs by Emily Powell Stanford; ink drawing by J. Dyck Fledderus

Page 21—photographs top center, The Hitchcock Chair Company; bottom center, The Metropolitan Museum of Art; all other photographs by Emily Powell Stanford

Page 22—photographs top left, center right and top right, The Hitchcock Chair Company; center left and bottom right by Emily Powell Stanford; bottom left, The Metropolitan Museum of Art

Page 23—photograph, top, The Metropolitan Museum of Art; photograph bottom, The Guilford Keeping Society

Page 24—photograph of sofa, The Metropolitan Museum of Art

Page 25—photograph by Emily Powell Stanford

Page 26—photograph upper right, The Newtown Bee; photograph left, The Metropolitan Museum of Art

Page 27—photograph left, The Metropolitan Museum of Art; photograph right, by Emily Powell Stanford

Page 28—photographs: lower mortar and pestle and upper right jug, The Metropolitan Museum of Art; all other photographs by Emily Powell Stanford

Page 29—photograph upper right, The Metropolitan Museum of Art; photograph center, Old Sturbridge Village; all other photographs by Emily Powell Stanford

Page 30—oil by John Brewster, Jr. from the Peter H. Tillou Collection

Page 31—water color by unknown artist from the Peter H. Tillou Collection; oil by Rufus Hathaway, The Metropolitan Museum of Art

Page 32—photograph, Mrs. James Kellum Smith

Page 33—photograph left, Lois Darling; photograph right, Edith T. Buck

Page 34—oil by John Singleton Copley, The Metropolitan Museum

Page 35—detail of wood engraving from How Prints Look by W.M. Ivins, Jr., publisher Farrar and Rinehart, Inc. N.Y.

Page 37—(ink drawing by author)

Page 41—oil, The Quilting Party, by unknown artist (ca. 1840), Abby Aldrich Rockefeller Folk Art Collection; photograph of quilt, America Hurrah, Inc., NYC

Page 42—The Metropolitan Museum of Art

Page 43—portrait left, The Metropolitan Museum of Art; portrait center, The Connecticut Historical Society

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